

THE NEW YORK  
PUBLIC LIBRARY

INDEXED  
BY M.D.

THE RECORD CONNOISSEUR'S MAGAZINE

EX-105  
FILM FILING

# THE AMERICAN MUSIC LOVER

20c PER COPY

SEPTEMBER 1940

TECHNICAL AND  
MUSICAL  
ARTICLES

RECORD NOTES  
AND  
REVIEWS

COLLECTORS  
CORNER



## The Readers' Library Service of The AMERICAN MUSIC LOVER

To our readers we offer any one or more of these fine books, indispensable to a comprehensive home music library, together with a YEAR'S SUBSCRIPTION to the magazine at a SPECIAL COMBINATION PRICE.

Great Concert Music, Philip Hale's Symphony Program Notes.	\$1.49
Music Lovers' Encyclopedia, by Rupert Hughes—Revised and Edited by Deems Taylor.	\$1.98
Beloved Friend, The Story of Tschaiakowsky, by Bowen and von Meck	\$1.00
The Complete Plays of Gilbert and Sullivan	\$1.98
Debussy, Man and Artist, by Oscar Thompson	\$1.59
Henry Purcell, by H. A. Holland	69c
Orpheus in Paris, The Story of Offenbach, by S. Kracauer	\$1.49
Beethoven, The Creator, by Romain Rolland. Translated by Ernest Newman. Formerly \$5.00. Now only	\$1.69
Stories of the Great Operas (3 Volumes in One); by Ernest Newman. Formerly \$10.00. Now only	\$1.59
Wagner, As Man and Artist, by Ernest Newman. Form.	\$2.50 \$1.49
Stories of Symphonic Music, by Lawrence Gilman. Form.	\$2.50 \$1.00
Great Works of Music, by Philip H. Goepf. Formerly \$10.00	\$1.69
Music on the Air, Compiled and Edited by Hazel Gertrude Kinsella. Formerly \$3.50. Now only	\$1.79

### ALSO

Tovey's Essays in Musical Analysis. Six Volumes. Each	\$4.00
Vol. 1 Symphonies. Vol. 2-Symphonies, Variations, Orchestra Polyphony.	
Vol. 3-Concertos. Vol. 4-Illustrative Music. Vol. 5-Vocal Music.	
Vol. 6-Miscellaneous Notes, Index, Glossary.	

### ALSO

The Master Musician Series—E. P. Dutton & Co. Edited by Eric Blom	\$2.00 each
Lives of Beethoven, Bach, Brahms, Schubert, Handel, Mozart, Tschaiakowsky, Wagner, and Gluck.	

Just add the price of the book or books you want and the regular yearly subscription of \$2.00 to the magazine

**Then DEDUCT 20% FROM THE TOTAL PRICE**

Subscribers who have already sent in their subscription and wish any of the books may procure them by communicating with the BOOK DEPT., care of

## The American Music Lover

45 FOURTH AVE. (Suite 311)

NEW YORK CITY

160707B

# THE AMERICAN MUSIC LOVER

## Editorial Notes

Volume VII, No. 1      September, 1940

### CONTENTS

Record Souvenirs of Paris	2
—Peter Hugh Reed	
Amy Fay and Abbé Liszt	7
—Harold C. Schonberg	
Electricity Into Sound	11
—Robert S. Lanier	
Overtones	13
Book Review	15
Record Notes and Reviews	16
Collectors' Corner	35
—Arthur Waldeck	
In the Popular Vein	35
—Horace Van Norman	

Published by THE AMERICAN MUSIC LOVER,  
General Offices: 45 Fourth Avenue, Suite 311,  
New York, N. Y.

- Peter Hugh Reed, Editor; Philip Miller, Harold C. Schonberg, Associate Editors; Paul Girard, Circulation Manager.
- Walter C. Elly, Advertising Manager, 1728 Grand Central, Terminal, New York, N. Y.
- Published monthly on the first. The American Music Lover sells at twenty cents a copy in the U. S. A., yearly subscription \$2.00, in Canada and all foreign countries \$2.50. Entered as Second Class Matter, June 5, 1939, at the Post Office at New York, N. Y. under the Act of March 3, 1879. . . . Its contents are protected and may not be reprinted without permission in writing. No responsibility is assumed for unsolicited contributions; and in no case will they be returned unless accompanied by a stamped and self-addressed envelope. A month's notice is necessary in the change of an address.

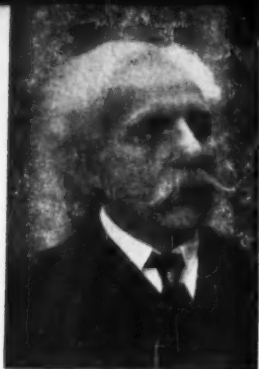
▲ We have been casting about some time to find a format that would provide our readers with greater legibility and greater convenience in handling, and we believe that both problems have been solved in this issue. With a relatively inconsequential reduction in text per page, we are able to offer a magazine that fits easily into the pocket, and a substantial reduction in price. By adopting a newer and more readable typeface and smarter and more modern headings, we find our loss in text per column, in comparison with our other format, scarcely more than one and a half to two lines in most cases. We would be pleased to hear from readers what they think of the new format.

It has seemed advisable to end Volume 6 with the August issue, and to start a new volume with this month's magazine, so that those who bind and file will not be inconvenienced with two sizes. Volume 6, therefore, contains only four issues, May, June, July and August, 1940. Indices to Volumes 5 and 6 will be brought out shortly. Announcement will be made in the magazine when they are ready. In the meantime, for those who are interested, we have on hand an index of record reviews in Volume 1 (price 10 cents), indices of record reviews in Volumes 3 and 4 (together, price 20 cents), and a complete index to Volume 2 (price 25 cents).

### The Reduction in Record Prices

▲ On August 6, out of the blue, so to speak, Columbia announced a slash in record prices. Just how long this plan was in the offing, we cannot say, but this we do know: neither dealers nor reviewers had an inkling of this dramatic move. On August 21 Victor also announced a drastic reduction of prices. Curiously, it was the Victor company that has been contemplating for a long time what may be regarded as an almost revolutionary move in the record business. Mr. O'Connell has been discussing it for some time past with Victor's leading artists, a fact that was borne out by Mr. Ormandy's recent telegram to him, which reads in

(Continued on page 34)



Gabriel Fauré

## Record Souvenirs of Paris

Peter Hugh Reed

THE appearance of Gabriel Fauré's *Quintet in D Minor, Opus 89* on records last month\* serves as a sharp reminder that another epoch in French music, as in French history in general, is now closed. Fauré reflects a phase of French art that is contemplative and tranquil. His artistic emotions are intimate; they come to us like charming confidences. His music is not impelling, restless, or impulsive; instead, it is filled with a quiet beauty—a beauty that is not, however, constrained. And since serenity is one of the requisite qualities of great art in all ages, Fauré's music commands our fullest respect. Only those insensitive to fastidious charm, to artistic refinement, and to the free play of poetic fantasy backed by sound technique, will fail to understand the message of his music.

It seems impossible the France that begot such art as that of Fauré, Debussy and so many other great masters should now be a part of the past. Since the fall of France and the drastic change in her government one wonders what will happen to her cultural existence. Although many French artists believe with Darius Milhaud, who, on his recent arrival in this country, "was firm in his faith that French art had not been conquered along with French territory", there is little evidence that such wishful thinking has any basis in fact. The conquerors of France have shown their own disregard for culture, and their destruction of both art and artists in the past seven years has been all too evident; moreover one suspects that only half of this story has

reached the public outside of Germany and the occupied territories.

It does not seem possible that Paris, that luminous city of so many artistic traditions, is no more the capital of the French Republic, or that her art treasures may no longer remain in her own environs. Nor does it seem possible that the Republic has passed into the pages of history with but the turning of a single leaf. Paris, where innumerable artistic souls were nourished on liberty, equality and fraternity; Paris, which gave wings to more than one artist and musician—is a thing of the past! Is it not like a dream, an utterly incomprehensible nightmare, this fall of Paris, a dream from which one expects to awaken to a world of more equitable values? Can those of us who have known this famous world capital, and who have seen and felt the spirit of its liberty-loving people, imagine this drastic change? Despite the faith of Milhaud and other optimistic French artists, can we who have known and admired French music and art fail to wonder what will be the fate of French culture?

What will be the fate of the Opéra, that famous institution originally known as the Académie de Musique, and now in its fourth century? Formed by royal decree of Louis XIV in 1669, it has survived many vicissitudes, such as the French Revolution and the first World War, to carry on the noble purpose for which it was originally formed: "to present in public operas and dramas with music, and in French verse." Perhaps it will still carry on; we hear that it resumed performances shortly after German occupation, but will its traditions remain the

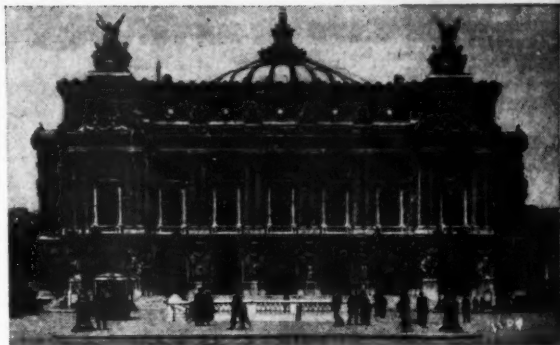
\* Issued by G. Schirmer, Inc. Set No. 9, price \$6.00.

same? Lully, Destouches, Desmarets, Marais, Lacoste, Monteclair, Mouret, Couperin, Rameau, Gluck—all of these men owed much to the Académie de Musique in its earliest days. Later, Meyerbeer, Auber, Halévy and Berlioz were accorded honors through this institution; and since then all of the most distinguished men of French music have had musical works performed there.

What of the Opéra Comique, which dates back from 1715; and what of the Conservatoire de Musique, established in 1795 by the Convention National, from which in recent years we have had such enduring souvenirs in the recorded performances of its orchestra? What of the famous Concerts Colonne, which in its time did so much to give prominence to the works of the younger French composers? What musical organizations will survive—what musicians flourish? These are questions that we may well ask. One wonders how many estimable musicians were destroyed in the onslaught of the Nazi war machine; for France sent men from every walk of life—laborers, bankers, clerks, artists—to defend the Republic, now almost completely destroyed.

At such a time as this it might be well to survey the music of France and particularly that part of it which has been made permanent for us on records. For these are the musical souvenirs of the France we all knew and loved; mementos that will endure to bring us endless enjoyment. And perhaps when the world has returned to peace and sanity again, even those who have destroyed the France of yesterday may come to value these records. There are many more of such souvenirs than I shall seek to recommend here; I shall mostly confine myself to one work from each composer chosen—a single work which by virtue of its high intrinsic quality or its estimable performance or both stands out over others, and moreover a work which is easily accessible to the interested reader.

Let us first turn backward to the music of some earlier French musicians, most of whom were prominently associated in their time with the Académie de Musique.



Paris Opera

Lully, Monteclair, Couperin, Rameau, and Gluck are well, if not liberally, represented on discs. Then there is Grétry, the celebrated 18th-century composer of *opéra comique*, whose vogue extended through the French Revolution. Lully was the operatic genius of the 17th century, Rameau the leading musician of the 18th. Since Lully contributed much to the development of French opera, it is fitting that four arias from his operas, sung by French singers, should engage our attention. In Columbia set X-117, M. Villabella, tenor, sings *Bois épais* from *Amadis* and *Plus j'observe ces lieux* from *Armide et Renaud*, and Solange Renaux, soprano, sings *Par le secours* from *Roland* and *O Morts!* from *Persée*. Since I have always been fond of the suite, *Les plaisirs champêtres*, by Monteclair, which the Société des Instruments Anciens of Paris recorded under the direction of its founder, Henri Casadesus, I take this opportunity to recommend it (Columbia discs 68430/31-D).

Although Couperin (like Rameau) seems best remembered for his clavessin music today, we have on records a work of far greater and more distinctive beauty in his *Third Sermon of the Shadows for Holy Thursday* (1714) (Victor discs 12325/26). This is one of the most treasurable souvenirs of records emanating from Paris, music which although primarily religious in character is nevertheless of universal emotional import. The reflective beauty of this music surely communicates a message of lasting peace and assurance.

I should be content to remember Rameau by the charming recital of his picturesque harpsichord music which Wanda Landowska so exquisitely played for posterity in a Paris recording studio not long ago (Victor disc 15179); yet I must not forget the ingratiating performance by that sterling group of French musicians known as the *Ars Rediviva*, of three of Rameau's chamber music pieces, *La Pantomime*, *L'Indiscrète*, and *La Rameau* (Victor disc 12490).

What more permanent souvenir of a Parisian tribute to Gluck could we own than the splendid performance of his *Orphée*, recorded by Pathé in Paris and reissued by Columbia in this country (operatic album 15)? It is a treasurable set.

My favorite Grétry has always been (perhaps because I "discovered" the discs and was instrumental in having them released here) the ballet suite from his *La Rosière Republicaine* (Columbia discs 17067-68-D). Grétry wrote this opera during the French Revolution and the final number makes use of the popular *Carmagnole*.\*\*

During the first half of the 19th century, French music was largely given over to opera. The chief symphonist of this period in France is Berlioz. We have many Berlioz recordings, made in France (the latest being Walter's fine performance of the *Fantastic Symphony*—Victor set M-662), but perhaps the most cherishable of all is an excerpt, *Le Repos de la Sainte Famille*, from *L'Enfance du Christ* (Columbia disc 69340-D). Here is music heart-easing in its simple benignity and poetic simplicity. There is just reason why this disc was given the Candide Grand Prix in 1933. It is performed by the Paris Symphony, directed by M. Ruhlmann, with Jean Planel, tenor, expressively singing the solo in the latter half of the recording.

Following the operatic surge of the first half of the 19th century, public taste changed with the establishment of chamber music organizations and orchestras, and the instrumental music of such com-

posers as Saint-Saëns, Lalo and Franck came into prominence. Of recorded performances, emanating from France, of works by Saint-Saëns, I like best the masterful playing by Alfred Cortot of the *Piano Concerto No. 4 in C minor* (Victor set M-367).

Lalo brought to French music a fervor and rhythmic vitality that were in marked contrast to the style of Saint-Saëns. He is best known for his *Symphonie Espagnole*, based on Spanish melodies, but the overture to his opera *L'ROI d'Ys*, often played in the French concert hall, is a more original work. There is a performance of this overture on Decca discs 25380/81 by the Concerts Colonne Orchestra under the late Gabriel Pierné which is worth owning. Perhaps a better recording, although scarcely a better performance, is offered by Gaubert and an unnamed orchestra on Columbia discs 2104/5-M; but the Pierné version, emanating as it does from the famous Concerts Colonne has more historical value for those seeking a true memento of the French tradition.

It seems strange that Paris did not honor us with the definitive recorded performance of Franck's *Symphony in D minor*; but neither the recorded performance of Gaubert or that of Wolff is really outstanding. For a French souvenir of Franck, I recommend Alfred Cortot's finely moulded performance of the *Chorale, Prelude and Fugue* (Victor discs 7331/32), a work of poetic dignity and strength.

After the Franco-Prussian War, many French composers came under the spell of Wagner. The early music of d'Indy, and much of that of Duparc, Chausson and Ropartz show this influence. After this a reaction against Wagner set in, and then came an enthusiasm for the Russian and Neo-Russian schools. This latter trend can be traced in Debussy, Ravel, Dukas, Schmitt and Roussel, even though there are markedly individual traits in all their work. Between these periods came two men, Fauré and Chabrier, who have been called pioneers of a progressive individuality.

Of all the works on records of d'Indy, none has pleased me more than his atmospheric *Symphony on a Mountain Air*, which Marguerite Long, Paul Paray and

\*\* The full history of this music was published in the July, 1936, issue of this magazine.



the Colonne Orchestra play superbly in Columbia set 211. This is music redolent of the scent of pines and warm rich earth, music filled with the picturesque vistas of long ranges and far-reaching green hills.

Duparc, a pupil of Franck, wrote only fifteen songs, but these are of such a high order that they established him as one of France's greatest lyric writers. That highly gifted French baritone, Charles Panzera, has recorded almost all of these songs, and several discs of them have been released in this country by Victor. In album M-628, there is a recital of five Duparc songs—*Extase*, *Serenade Florentine*, *Lamento*, *La vague et la cloche*, and *Testament*.

A worthy recording of Chausson's *Symphony*, recorded by the Paris Conservatory Orchestra under the direction of Piero Coppola, can be had in Victor set M-261.

Chabrier is best known for his *España Rapsodie*, but I think I prefer his *Bourrée fantasque*, which Meyrowitz recorded in Paris for Pathé (Columbia disc 17108-D).

As for Fauré, France has well honored this fine lyric genius with many worthwhile recordings. It has been said of Fauré's music that it owns a classical sensuousness of beauty. Few composers have possessed a greater gift for re-creating the atmosphere of the poems he chose for texts. Once again it is Panzera who has given us the most cherishable souvenir of Fauré—an album of songs (Victor set M-478). And for those who care more for chamber music than for vocal, there is this composer's delightful *Piano Quartet*, *Opus 15* (Columbia set M-255 or Victor set M-594; both recordings were made in Paris).

So much music of Debussy and Ravel on records has emanated from Paris that one scarcely knows where to begin. From Paris came that enchanting album of fifteen Debussy songs sung by Maggie Teyte with Alfred Cortot at the piano. But Debussy's songs hardly rank with his orchestral works, and perhaps the greatest of these, *Iberia*, seems destined to be remembered and appreciated in the French recording of Coppola and the Paris Conserv-

atory Orchestra (Victor set G-10), since the Barbirolli performance, a better recording, fails completely to convey the subtlety and spirit of the score.

What more enduring testament of Ravel's genius have French recorders and musicians given us than his *Trio in A minor*, a work as resourceful and fresh in invention as his *String Quartet in F*? The *Trio* is available in a first-rate recording in Victor set M-129.

The best recording and performance of Dukas' ingenious *L'Apprenti sorcier* comes to us from Paris (Columbia set X-75); the artists are Philippe Gaubert and the Paris Conservatory Orchestra. Florent Schmitt, a composer of an ardently dramatic temperament, is less well known in this country than he might be. His best known work is his choreographic drama *La Tragédie de Salomé*, an orchestral suite from which was recorded some years ago by the Straram Orchestra under the direction of the composer (Columbia set M-157, now withdrawn). For a more modern memento of this composer, I recommend the recording of the slow movement from his *Quintet*, *Opus 51*, splendidly played by the composer and the Calvet Quartet (Columbia set X-65).

Roussel, who may be described as a painter in tone, is excellently represented by his delightfully imaginative ballet suite *The Feast of the Spider*; of which the late Walter Straram and his orchestra give a fine performance in Columbia set X-23.

Following the first World War, the *Group of six* came into prominence, together with Erik Satie, who is often called their foster-father. Satie found the methods of Debussy distasteful, and those of Stravinsky and Schoenberg more to his liking; hence the methods of Satie and his disciples were at first regarded as radical. Time has considerably altered that impression, even as it has reduced "The Six" to three. Milhaud, Honegger, and Poulenc are those three. In recent years several other composers have evinced striking gifts, such men as Georges Migor, Pierre Octave Ferroud, Jacques Ibert, and Jean Francaix. The latter, a protégé of Nadia Boulanger, although only twenty-eight has in a few short years created quite an impression.

Satie is an interesting figure in French music, if not a great composer. It has been aptly said that he had a prophetic vision of the future of harmony. As early as 1887 this was evidenced in his piano compositions. Both Debussy and Ravel were influenced by his music; particularly by his use of modal harmony. Satie was a keen humorist; there is a delicious quality of Gallic irony and wit in much that he wrote. A Parisian record souvenir of Satie and Poulenc is Columbia disc 9132-M, containing *Trois Melodies* of the former and the latter's "natural history" cycle, *Le Bestiaire*. The Satie songs are sung by Jane Bathori, who might be best described as a French prototype of Julia Culp; she is accompanied by Milhaud at the piano. And the Poulenc songs are sung by Claire Croiza, a highly gifted French singer with a lovely mezzo-soprano voice, who is accompanied by the composer.

French recorders have honored the genius of Darius Milhaud with representations of different facets of his art. From the standpoint of both recording and interpretation I should be inclined to select Milhaud's *Piano Concerto* (Columbia set X-67). It is an excellently written work, expressive in content and entertaining in spirit. Marguerite Long, the French pianist, plays it with spirit. On the fourth face of the recording the pianist offers two of the composer's fascinating Brazilian compositions.

Although Honegger gained much publicity and popularity through his musical delineations of a railroad engine and a football game, these compositions hardly can be said to represent his true genius. One should turn to his oratorio, *King David*, to know the real Honegger. This work is not only his greatest, but one of the masterpieces of our time. Neither the Decca or Columbia recordings from this work are actually souvenirs from Paris (they were made in Strassburg and Switzerland), but the tabloid version of his controversial biblical opera, *Judith*

(Columbia set X-78) is. This latter work is also a worthy example of the composer's ability to write significantly for voices. It has Mme. Croiza and Mlle. Van Hertenbruggen as soloists with the Coecilia Chorus of Antwerp.

Migot showed great promise in a quartet for harp, woodwinds, and a violin, recorded twelve years ago in Paris, but this recording is no longer in existence. The late Ferroud, an able music critic and a highly promising composer, was killed, unfortunately, in his middle thirties by an automobile accident. There is an interesting and worthwhile *Cello Sonata* by him in Columbia set X-89, excellently played by M. Maréchal (cellist) and M. Pignari-Salles (pianist). Ibert, essentially a colorist and impressionist, has a typically witty Gallic flare. I find his *Concertino da Camera for Saxophone and Orchestra* (Victor set M-588) a most entertaining composition.

Jean Francaix also possesses a keen wit; most of his music is ingeniously contrived both in form and style. His compositions are succinct in their patterns, none of his individual movements being long. From Paris comes the recording, made by the composer with orchestra under the direction of Mlle. Boulanger, of his irresistible *Piano Concerto* with its zestful modern harmonies and its melodic suggestions of Mozart (Victor discs 15114/15). This is a work I would wish every reader to own.

What will the future output of such men as Milhaud, Poulenc, Honegger, Migot, Ibert, Francaix, be like? The true composer will write music wherever he happens to be. But what sort of music will be written by those who have been uprooted? What will happen to the traditional French qualities of wit, charm, gaiety? Perhaps the friendly and peaceful surroundings of new havens will help to preserve some part of the priceless French spirit. It is not a question of the death of this spirit, which is immortal: it is only a question of how soon it will recover from the dreadful disaster that has befallen it.

"Is not the world a record buyer's paradise now, with the new prices in effect?" — F. Harry Kramer, Chicago (from a letter).





Miss Fay

## Amy Fay and the Abbe Liszt

Harold C. Schonberg

**I**N most editions of Amy Fay's *Music Study in Germany* the frontispiece is a picture of the authoress, taken in 1890 (Amy Fay was born in 1844 and died in 1928). A very engaging portrait it is: the face is sensitive and rather pretty, though a trifle masculine, with finely chiseled features and a beautiful neck and shoulders. The firm mouth and chin bespeak great determination. And determination she possessed; otherwise she would not have left her comfortable Cambridge to study in Germany and make a great pianist of herself. We can be thankful that she did, however, for her letters home were later made into a book that is one of the most charming accounts of a great age of music. Miss Fay, whatever her merits as a pianist, was a bright, observant girl, and her reflections upon the musicians, customs, and all she came into contact with supply us with much valuable source material. But more than that: she had a real journalistic talent; and far from being a dry chronicle, the book is alive and sparkling, with the humorous, naive and intensely feminine mind of the young lady coming through in every sentence. She makes us a partner to her thoughts; she discusses Rubinstein's playing and the gown of a duchess with equal enthusiasm (and discrimination). Wagner, Joachim, Clara Schumann, Deppe, Tausig and many others are written about at great length, but it is her experiences with Liszt that form the most interesting portion of the book. And with the recent revival of Liszt's music on the part of recording companies, her comments take on special interest to music lovers.

She arrived in Berlin early in November, 1868, and her first letter is made up of wondering comments on German food and households. Later we find her in Tausig's conservatory, studying her Cramer very assiduously and raving about Clara Schumann and Joachim. Tausig himself later admitted her into his class, and Amy sat there in awe and veneration. She comments on his style of teaching (which seemed to consist of a continual berating of his pupils) and despairs of reaching the perfection of his other students.<sup>1</sup> Perhaps fortunately for her, Tausig abandoned his conservatory, and off she dashed to the great pedagogue Kullak. His methods were much more agreeable and she was inspired to work very hard. Finally she managed to get an introduction to Liszt, and on April 30, 1873, she arrived at Weimar to study with the Abbé (Liszt at that time had taken orders). She went to a theatre the following evening and there, at last, beheld the great one.

"Liszt," she writes, "is the most interesting and striking looking man imagin-

<sup>1</sup> Tausig, be it remembered, was a supreme pianist, second only to Liszt, and perhaps even the latter's technical peer. According to all reports he was a martinet—a neat, precise, irritable little man. His teaching methods were direct, to say the least; he would brush the pupil aside, play a passage and demand that the student imitate it. Extremely simple, if the pupil were a Tausig. Amy complains that "when Tausig used to sit down in his impatient way and play a few bars, and then tell me to do it just so, I used always to feel as if someone wished me to copy a streak of forked lightning on the end of a wetted match."

able. Tall and slight, with deep-set eyes, shaggy eyebrows, and long iron-gray hair, which he wears parted in the middle. His mouth turns up at the corners, which gives him a most crafty Mephistophelean expression when he smiles. . . His hands are very narrow, with long and slender looking fingers that look as if they had twice as many joints as other people's. They are so flexible and supple that it makes you nervous to look at them. Anything like the polish of his manner I never saw. . . But the most extraordinary thing about Liszt is his wonderful variety of expression and play of features. . . He is a perfect study. I cannot imagine how he must look when he is playing."

Four days later Amy was presented to Liszt and played before him in fear and trembling. Not only was she out of practice, but she was awed by his presence. "Liszt is just like a monarch, and no one dares to speak to him unless he addresses one first, which I think no fun." The master, however, accepted her; one wonders if he were not greatly amused by the pert young American pianist—a rare bird at the time. And perhaps he was not insensible to the stupendous case of hero worship he obviously inspired in her. For Amy promptly went mad over him, and she gushed forth page after page. Never was there such a delightful teacher. Oh, he is a perfect wizard. His playing is a revelation. All playing sounds barren by his side, for *his* is the living, breathing impersonation of poetry, passion, grace, wit, coquetry, daring, tenderness, and every other fascinating attribute. Oh, he is the most phenomenal being in every respect. He represents the whole scale of human emotion. He is a many-sided prism and reflects the light back in all colors. Glorious Being! he is a two-edged sword that cuts through everything—and so on.

But notwithstanding the feminine outburst, we get many striking illustrations of Liszt's methods and personality. He hated to be known as a *professeur du piano*; all his pupils were taught without regard for monetary considerations. It was taken for granted that all had an excellent technical background before they came to him; he was concerned not with

notes but with conception. But Liszt never forced his own conception upon anyone. Says Amy: "Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of all the rest of your life. . . He doesn't tell you anything about the technique. That you must work out for yourself." His classes, in spite of the informal atmosphere, were run on a dictatorial basis. "You can never ask him to play anything for you, no matter how much you're dying to hear it. . . You cannot even offer to play it yourself. You lay your notes on the table, so he can see that you *want* to play, and sit down. He takes a turn up and down the room, looks at the music, and if the piece interests him, he will call on you. We bring the same piece to him but once, and but once play it through."

Even in his last years the great pianist never lost his sense of showmanship, and rather cynically he inculcated this doctrine into his students. "When I play," said Liszt to the adoring Amy, "I always play for the people in the gallery." Later she came to realize that fact. "Liszt is a complete actor who intends to carry away the public, who never forgets that he is before it, and who behaves accordingly. Joachim is totally oblivious of it. Liszt subdues the people by the very way he walks on to the stage. He said to us in the class one day, 'When you come out on the stage, look as though you didn't care a rap for the audience, and as if you knew more than any of them. That's the way I used to do.—Didn't that provoke the critics, though!' he added with an ineffable look of malicious mischief."

Now Miss Fay was a level-headed girl and a good critic; her discriminating comments on her earlier teachers and the musicians she had heard attest to her innate judgment. All the more surprising to hear her go off the deep end so completely. Of course she succumbed deliriously to the magnetism of Liszt, but there must have been more than that. At the piano he could make her weep—"and that is saying a good deal because I've heard so much music and *never* have been affected by it. . . When Liszt plays anything pathetic it sounds as if he had been

*American Music Lover*

through everything, and opens all one's wounds afresh." And then follows a particularly keen observation: "But I doubt if he feels any particular emotion himself, when he is piercing you through with his rendering. He is simply hearing every tone, knowing exactly what effect he wishes to produce and how to do it. In fact, he is practically two persons in one—the listener and the performer. But what immense self-command that implies!"

According to Miss Fay, the Abbé's disposition was ordinarily very tranquil and he seldom lost his temper. However, he was often moody and cynical, and could at times flay his pupils alive in the most polished and pleasant fashion. "He rarely mortifies anyone by an open snub, but

(1885),<sup>2</sup> Rosenthal (1876),<sup>3</sup> Albeniz (1877), Lambert (c. 1884), Weingartner (1884), Friedheim (c. 1880), Ansgore,<sup>4</sup> De Greef (c. 1880). A wonderfully talented group. Liszt would have had little opportunity to poke fun at them. But then again those young giants would not have provided the opportunity for Liszt to display himself to such good advantage. For example, our Miss Fay once performed his *Au Bord d'une Source* (recorded by Kentner, Col. 69308D) in a clumsy fashion. "He was not to be put out, however, but acted as if he thought I had played charmingly, and then he sat down and played the whole piece himself, oh, so exquisitely! It made me feel like a woodchopper."

Mention is made of Liszt's compositions.

#### *Liszt's Studio at Weimar*

"It is so delicious in that room of his! . . . The walls are pale gray, with a gilded border running around the room, or rather two rooms, which, are divided, but not separated, by crimson curtains. The furniture is crimson, and everything is so comfortable. . . . A splendid grand piano stands in one window (he receives a new one every year). The other window is always wide open, and looks out on the park. There is a dove-cote just opposite the window, and the doves . . . sometimes whirr down on the sill itself. That pleases Liszt."



what is perhaps worse, he manages to let the rest of the class know what he is thinking about while the poor victim remains quite in darkness about it! Yes," adds Amy ruefully, thinking perhaps of one or two experiences of her own, "he can do very cruel things."

Liszt, of course, had many pupils, and it must naturally be assumed that not all were of the highest calibre. Amy mentions several—Sophie Mentjfer, Urspruch, Leitert, Metzdorf, Laura Kahrer, Gurickx, and others. Some of them later became eminent pianists. But many of the most famous pupils, a number of whom are still alive, came to him after our heroine had left in September, 1873. Consider: Joseffy (1870), Sauer (1884), Siloti (1883), D'Albert (1881), Lamond

"He is a wonderful composer, by the way, and that is what I was unprepared for in him." Later she waxes enthusiastic about the piano works. "Where is there anything that would fill its place? . . . Not only is his music brilliant, but his pieces rise to great climaxes, are grandiose in

<sup>2</sup> Lamond recorded for HMV an *Etude*, the *Erliking* transcription, *Feux Follets*, the *Sonetto del Petrarca* No. 104, the *Valse Impromptu* in A flat, and the *Tarantelle*.

<sup>3</sup> The only Liszt compositions recorded by Rosenthal that are still in the domestic catalogue are the Schubert-Liszt *Soiree de Vienne* (Victor 1854) and Chopin-Liszt *Chant Polonoise* (Victor 14300—in album M-338).

<sup>4</sup> Ansgore once recorded the Chopin-Liszt *Chant Polonoise* for Polydor.

style, overleap all boundaries, and whirl you away with the vehemence of passion. . . . And then what could be more deep and poetic than Liszt's transcriptions of Schubert's songs?"<sup>6</sup> She is profoundly impressed by the piano concertos and supplies an interesting comment by the composer *a propos* the one in A major. "I should have written it otherwise if I wrote it now," he confessed to her. "Some passages are very troublesome to execute. I was younger and less experienced when I composed it."<sup>6</sup>

A characteristic outburst is provoked by a performance of *La Campanella*. "Liszt gave it with a velvety softness, clearness, brilliancy and pearliness of touch that was inimitable. And ah, his grace! Nobody can compare with him! Everybody else sounds heavy besides him!"<sup>7</sup>

Liszt would undoubtedly have enjoyed many of the recordings of his works. Certainly he would have listened with admiration and amazement to the Horowitz recording of *Funerailles* (Victor 14515) and *B minor Sonata* (Victor set M-380)—one of the greatest recorded pianistic achievements. As a matter of fact the majority of the modern Liszt recordings are excellent. Kentner's performance of the *B minor Ballade* (Col. 69308D) and Petri's *Spanish Rhapsody* (Col. set X-163) would surely have met with approval. Other fine recordings are Barer's *Don Juan Fantasy* (Victor M-577)

<sup>5</sup> Two splendid examples of Liszt transcriptions are those of Schubert's *Der Lindenbaum* (Col. 69620D) and *Gretchen am Spinnrade* (Col. 69554D), both played by Petri. Paderewski, Hambourg and others perform various transcriptions on HMV records.

<sup>6</sup> There are several recordings of the concertos. Levitzki, Brailowsky, Gieseking, and Sauer have recorded the first. Of these the best is that of Sauer, who plays with an orchestra conducted by Weingartner (Col. set 371). Both were Liszt pupils, and the recording is alive with tradition. Sauer has also recorded the *Valse Opiblee No. 1* and the third *Consolation* (Col. 69688D) and the *Gnomesreigen* (Polydor E 10842). The best recording of the second concerto is by Petri (Col. set 362), but De Greef, a Liszt pupil, has given a good performance for Victor (M-169). Other Liszt recordings by De Greef are the *Hungarian Fantasia* (Victor 9110/11), the twelfth *Hungarian Rhapsody* (Victor 11323), and the second *Poisonaise* (HMV D1364; possibly discontinued).

and *Gnomesreigen* (HMV BD2167), Sanromá's *Totentanz* (Victor set M-392), and Petri's *Fantasia on Beethoven's Ruins of Athens* (Col. set X-136). Eileen Joyce has recorded fine performances of the *E minor Etude* and *Walderauschen* (Decca).

Among the orchestral works the *Faust Symphony* (Col. set 272) is still serviceable. *Les Préludes* has been well recorded by Ormandy (Victor set M-453) and a lesser known symphonic poem, *Orpheus*, was recently released by Columbia (Barlow and the Columbia Broadcasting Symphony, set X-165).

Listening to the recordings of Liszt's pupils one does manage to get an insight into the pianism of the master. I doubt if Liszt transmitted all of his secrets to his loyal band, but the general attack and methods of pianists like De Greef, Sauer and Rosenthal have a certain similarity which can perhaps be traced to Weimar. Amy Fay claims that two secrets that Liszt did not or could not divulge were his touch and pedalling. "Some of his scholars had the most dazzling techniques, and I used to rack my brains to find out how it was that, no matter how perfectly anybody else played, the minute Liszt sat down and played the same thing, the previous playing seemed rough in comparison." Be that as it may, the old acoustic records of D'Albert and the records of the above-mentioned artists show a definite manner. All possess a more or less grand approach and a curiously distinctive pedal and legato treatment. Above all, there is a caressing warmth that many modern pianists lack. These pianists of the old school sometimes do things that younger artists look upon scornfully—"limping", breaking chords into arpeggios, exaggerating a rubato, etc.—but they naturally think in big lines, and often their interpretations have a massive authenticity that will all too soon, unfortunately, be audible only on records. It is unfortunate too that Amy Fay, who portrayed the period so vividly, did not leave any recordings of her own.

<sup>7</sup> The recent Kilenyi recording (Col. 69798D) is clean, but hardly soft and velvety. Better, though not so well recorded, is the old Paderewski disc (Victor 6825). Hambourg also has an exciting version (HMV C1636).

# Electricity Into Sound

Robert S. Lanier

**P**HONOGRAPH fans who are not technically minded are apt to accept the confusing assortment of terms like "waves", "harmonics", "modulation", etc., that embellish descriptions of the inner workings of their instrument as an impassable barrier to any grasp of what goes on inside a modern electrical phonograph. The writer is convinced that in a vast majority of cases this is an unnecessary defeatism; and he is also convinced that for most people, an understanding of the basic rationale of sound reproduction results is a distinct enhancement of the pleasure to be found in the use of a phonograph. These convictions motivated the February article, which made an attempt to lead the technically uninformed into the heart of the vacuum-tube amplifier, that versatile marvel that is the basis of contemporary reproduction. Previous articles have dealt with the workings of the various types of pickups. Many readers have been pleased with these efforts, and have asked for more along the same line. The present article takes the same line of approach to the cone loudspeaker, an equally indispensable part of modern sound reproduction in the home.

Perhaps the importance of the loudspeaker can best be stated in this way: it is the part of the phonograph which actually produces the sound which the user hears. It is the final instrument in the "chain" of reproduction, which starts with the wavy groove on the record, and proceeds through the pickup and amplifier to the loudspeaker. Ahead of the loudspeaker, the instrument cannot strictly be called a sound reproducer at all, because no sound is reproduced. Exactly what happens at this crucial final point?

A clear notion of this final transformation should help to straighten out what in this writer's experience has been a source of confusion to many people. This confusion involves the relationship between sound "waves" and electrical "waves", both of which pop up so much in descriptions of reproducers. The idea

has got around, rather understandably, that they are in some way the same thing.

Actually the two are entirely separate phenomena, and as to their physical basis, completely unrelated. They do not influence each other nor become entangled in any way, except as they are utilized in rather intricate man-made instruments like the microphone and loudspeaker. No man has ever heard an electrical wave, nor will anyone do so as long as our ears are made as they are now. In the simplest terms, sound is produced in the human ear by a repeating change in the pressure of the air outside the ear. That is, the pressure, or degree of "bunching together" of the air next to the ear changes to a higher value than that of undisturbed air, then down to a lower value than undisturbed air, and back again to the higher value, these changes being sustained and repeated at rates between about 30 and about 20,000 times per second. In other words, the air next to the ear drum alternately bunches and unbunches, very much like a spring being pushed and allowed to release. It is this very common natural phenomenon which the ear interprets as sound.

An electrical "wave" is simply a repeating variation in the amount of electricity flowing in a circuit, the flow speeding up to a maximum value, falling to a standstill, (the "undisturbed" condition), then gradually speeding up to a value in the other direction, swinging back to zero, etc., etc., over and over. To call both these phenomena, which are repeating changes in a value, "waves", is a convenient mathematical device; anything which "rises" and "falls" repeatedly can be understood and analyzed as a "wave" very fruitfully.

Now we can understand what these two quite different phenomena have in common: they can perform their round trip from maximum to minimum and back *the same number of times in a second*. That is, if the air pressure outside the ear can change from a high, or plus



value to a value *below* its normal and back again 65 times a second, so also the electrical flow in a circuit can go up to a maximum, fall to a minimum, or reverse direction, and back again, 65 times a second. In the case of the first phenomenon, the ear would perceive a tone close to the C two octaves below middle C on the piano. The relationship between a low C on the piano and an electrical "wave" of 65 repeats a second is thus one purely of mathematics. It is closely analogous to the relationship between what happens, say, in a movie theatre that fills and empties five times a day, and what happens to a street car conductor who makes his route five times a day. The size of a crowd in the movie theatre, and the return of street car to the given corner, are two completely different things, but they can repeat themselves *the same number of times in a given period*.

Going back to the beginning of the chain of reproduction, we can see now the relationship of each of the different operations in the phonograph to the sound which is being reproduced. All the different phenomena that take place are linked together by a single common characteristic: they vibrate, or repeat, or swing from side to side the same number of times in a second that the air pressure changed when the original sound was produced. The groove on the record waves from side to side; the needle swings back and forth; the electrical power in the amplifier rises and falls. None of them is sound, or anything like it, but each must have a very exact mathematical relationship to sound in order to perform its function.

Thus we come to the loudspeaker, the last link in the chain, with a source of electrical power which is rising and falling at rates which correspond to the sound we want to hear. Obviously the air must be kicked off in alternate bunches at the same rates of variation, before the sound will be audible. This is the function of the loudspeaker. How does it do it?

A loudspeaker is simply a device for giving the air next to it a tiny push whenever a pulse of electricity comes

along. The air in contact with the broad, flat cone, or diaphragm, is compressed when the cone starts to move, very much as a rubber ball is compressed in the instant when it is struck by a bat. Then, also like the rubber ball, the compressed air shoots out from the surface of the cone into the room. The cone, meanwhile, has reversed itself, pulling back and causing a area of low pressure, and preparing for the next kick forward. If this push and recovery are repeated regularly at the proper rates, obviously a series of bunched up areas of air, with sub-normal air pressures between them, will move to the listener's ear—and this is sound.

There are several different types of loudspeakers, operating on more or less different principles, but the most common type by far is the cone loudspeaker, familiar to everyone who has looked in the back of a contemporary radio set. The basic principle is simplest and goes back to Faraday's earliest discoveries in electricity and magnetism. It is the fact, verified annually in thousands of high school physics labs, that if a piece of wire is held near the face of a magnet, and a current of electricity sent through the wire, the wire will be forced to move in a direction parallel to the face of the magnet. The direction of this motion is reversed if the current in the wire is reversed.

In a cone loudspeaker, the force produced by a magnet on a current-carrying wire is utilized to transform the electrical variations coming from the amplifier into the mechanical motion of the cone. Faraday's current-carrying wire becomes a coil wound around a hollow cylindrical form, fastened at the apex of the cone. The use of a coil rather than a single straight wire multiplies the forces obtainable by sending the current past the magnet again and again. Also to concentrate the force, the magnet is cylindrical in shape, and the coil fits into the hollow magnet very closely. With the face of the magnet fitting closely around the coil, the maximum effect is obtained. We can see now that when a current of electricity is sent through the coil, first in one direction and then in the other, the whole assembly will be forced to move in and out of the

magnet like a piston, this piston-like motion following each change of direction of the current in the coil—which is known as the “voice coil.” The broad cone, which is capable of pushing a considerable amount of air into “bunches”, is fastened to the piston-like coil, and thus makes the transformation complete. For the “bunches” of air, or sound sent out by the moving cone, will have a direct mathematical relationship to the electrical variations reaching the loudspeaker, and these electrical variations in turn have the same mathematical relationship to the original sound which is being reproduced.

The loudspeaker is a fascinating piece of apparatus and the development of the cone loudspeaker described here has been a major factor in the advance of sound reproduction technique. The cone loudspeaker is much superior to any other type at present in use in its adaptability to the job of sound reproduction in the home. But in spite of its fundamental simplicity of design, it is very complex in action, and still has many serious faults. We must look forward to the continual improvement of the cone loudspeaker as one principal way in which record reproduction can be made increasingly satisfactory.

## Overtones

▲ Toscanini is accredited with an interesting story, said to have been told by him to the men of the orchestra during his recent South American tour. It appears that the famous La Scala Opera in Milan in the fall of 1913 planned to give four special performances of Verdi operas, with all-star casts, as a special feature honoring the centenary of the composer's birth. Two conductors were selected, Toscanini and a noted rival of his, each being allotted two operas. Prior to the performances Toscanini's rival came to the management and asked that he be paid more than Toscanini. “I do not care whether it is only ten cents more a performance,” he said, “I want to be paid that ten cents more.” The management agreed. Later, when the operas had been given, Toscanini's rival came to the opera house to collect his check. To his great surprise, the management gave him a bank draft for twenty cents. Naturally he protested; whereupon the management called his attention to the fact that he agreed he would accept ten cents a performance more than Toscanini was paid. “Despite the fact that our bookkeeping and bank costs are greater than the twenty cents we are giving you,” the management informed him, “we owe you no more, since Maestro Toscanini conducted his two operas for nothing.”

Apropos of stories: it appears a Russian musician filling out his first citizenship papers recently stated that he was born in St. Petersburg, educated in Petrograd, and married in Leningrad and the clerk asked him how far apart these different cities were.

### European Releases

Despite the ban on English records on the Continent, England has imposed no similar ban on German recordings or German music. One feels that the spirit of democracy still functions in the British Isles, and as this goes to press we hope that the English international spirit will prevail in all things pertaining to art. What records, if any, are issued in Europe at the present time we cannot say; our sources of information are completely cut off. We can assure our readers that when we do obtain record lists from Europe, we will publish a digest here of the important releases. In the meantime, we find the record companies in England still functioning despite the fact that part of their factories have been turned over to the manufacture of machine guns. The English lists for August contain, besides those numbers listed below, repressings of Fiedler's performance of Strauss' *Emperor Waltz* and of Petri's performance of the Liszt-Busoni *Spanish Rhapsody*.

BEETHOVEN: *Adelaide*; sung by Jussi Björling. H.M.V. DA1705.

BRAHMS: *Cello Sonata in F major*, Op. 99; William Pleeth (cello) and Margaret Good (piano). Decca discs K930/33.

CHOPIN: *Ballade No. 3 in A flat major*, Op. 47; Eileen Joyce. Columbia DX-976.

LEHMANN: *In a Persian Garden—Ab, Moon of my Delight*; Webster Booth. H.M.V. B9069.

MOZART: *Horn Concerto in E flat*, K. 447; Aubrey Brain and B.B.C. Orchestra, dir. Boult. H.M.V. DB3973/74.

RESPIGHI: *Third Suite of Ancient Airs and Dances for Lute* (5 sides); and MARCELLO: *Allegretto*; Boyd Neel String Orchestra. Decca X256/58.

It is rumored that the Boston Symphony Orchestra, under Koussevitzky, has recorded Hindemith's symphony *Matthis der Mabler*, and that Emanuel Fuermann, the cellist, has recorded Bloch's *Schelomo* with the Philadelphia Orchestra.

Apropos of the Boston Symphony, an announcement from the Chicago headquarters of the Musicians' Union states

that performances by the Boston Symphony on records are forbidden after September 2nd. A similar ban on recordings and radio performances by Heifetz, Iturbi and Zimbalist has also been declared. We have been given to understand that the Boston Symphony have made a series of recordings which are as yet unreleased. Although it is not in the province of this magazine to enter into any controversy between musicians and the Union, we cannot help but feel resentful of the stand taken with the Boston Symphony. No orchestra in America pays its players better than this one, and none supplies better contracts: the men are paid fifty-two weeks in the year. The late Henry Lee Higginson, as we understand it, left an endowment of one million dollars to maintain the Boston Symphony, provided it remained a non-union orchestra. To oppose a will like this of a noted philanthropist seems to us an arbitrary action on the part of Union officials. As for the Union's quarrel with artists like Heifetz, this is a horse of a different color; when a man of Toscanini's standing can take out a Union card, and thus endorse its efforts, one wonders why others would wish to refuse doing so.

### Prof. Tovey Passes On

\*One of the most astute musical scholars and musicians of our time, Sir Donald Francis Tovey, passed away on July 10th in London, within a few days of his 65th birthday. Sir Donald, or Prof. Tovey as most of the musical world knew him, early earned a high reputation as a theorist, writer and executant. In addition to his teaching work he labored arduously for the establishment of a permanent orchestra in Edinburgh, the famous Reid Orchestra which Sir Donald conducted for many years.

Tovey's series of *Essays in Musical Analysis*, which he wrote for the concerts that he conducted in Edinburgh, are among the most interesting program notes that have ever been written. When he was knighted in 1935 by King George V, it was said that Tovey knew more about music than any other living man of his time. The statement was by no means as exaggerated as it may sound, for Tovey won the admiration of musicians and scholars throughout the world. As the late Lawrence Gilman has said: "Tovey does know substantially all that is possible for one man, in the course of a single incarnation, to know about music. . . . And he knows all this not abstractly, as scholar, critic, historian, musicologist, but practically, through that actual, first-hand intimacy with the concrete material of music which only a composer, performer, conductor, can achieve."

The observing music lover cannot have failed to notice in recent years the consistent quotations from Tovey's musical writings used by so many annotators on music. The present annotator of the Philharmonic programs in New York, Pitts Sanborn, for one, cites him again and again. Tovey was not only an absorbing writer on music, but a highly provocative one, and one of the features of his writing is its refreshing and often wittily stated point of view. No one in modern times has written more appreciatively of Haydn, and Tovey's many chapters on this composer are well worth the attention of every true lover of his music.

## BOOK REVIEW

THE PIANO—ITS HISTORY, MAKERS, PLAYERS AND MUSIC. By Albert E. Wier. Longmans, Green and Co., New York. 467 pp., price \$3.50.

▲No single volume having previously been published that covered all aspects of the piano and piano playing, Mr. Wier set out to fill this gap, and planned the present volume to include all subjects pertinent to the piano. The book is subdivided into nine parts, supplemented by a bibliography and index. These nine parts are: I—The History and Construction of the Piano; II—The Development of Piano Music; III—Piano Teaching; IV—Piano Technique; V—Interpretation of Piano Music; VI—The Piano in Ensemble Music; VII—The Art of Two-Piano Playing; VIII—Biographical Dictionary of Pianists and IX—The Piano in Records.

The author has without doubt consolidated much information, and the first section of the book will prove valuable for reference purposes. Wier has gone to many sources and has industriously collected the pertinent material. Since the scope of the book is so great, much of it is necessarily sketchy; and it leaves us with the feeling that it would perhaps have been wiser to drop certain sections in order to clarify others. For example, the whole of part VI, which hastens through the part that the piano plays in ensemble music, would require a book in itself.

Mr. Wier writes in the style of the music lover and often lets his likes and dislikes run away with him, and the book abounds in many curious statements and

opinions that are debatable. His contentions, for example, that Mozart's concertos are distinctly show pieces and therefore contain less of the sincerity and musical quality of his more intimate works, and that Beethoven's concertos are not of such enduring material as the sonatas, are hardly in agreement with the beliefs of the majority of leading musical writers. Nor would we find many writers agreeing with him that Liszt is without sentimentality or ostentation. The author errs in calling Schumann the originator of the piano quintet; he forgets Schubert's famous essay in that form.

Mr. Wier seems to be very fond of César Franck, and curiously he gives Franck more space than Debussy and Ravel together. Many readers will object to his remark that Brahms retarded his progress in an attempt to surpass Beethoven, and to his evaluation of the modernists. One gets the impression that the author is not very fond of modern music.

One of the most valuable features is the section dealing with *The Piano in Records*. Here is given a complete catalogue of existent recordings that were available in this country up to the time of publication of the book.

As a source book on the piano and a biographical encyclopedia on piano composers this volume should prove of considerable value. The amateur pianist and the teacher will find it helpful in more than one way. One of the best parts of the book is that devoted to two-piano playing (written by Vera Brodsky), and the list of original and transcribed music for two pianos is very extensive. There is a worthy chapter on phrasing, and a provocative one on interpretation.

### *British Records Banned*

- As an example of what the Nazis are doing to culture in Germany and elsewhere comes the news from Berlin under the date of April 1st that the "Third Reich is purging phonograph records in order to remove all contaminating influences inherent in English music." All recordings, it appears, of English compositions as well as of other compositions played or interpreted by English artists were ordered removed from the record catalogues as well as stock. According to our information there are no exceptions. As an example, Grieg's *Peer Gynt Suite* played by the London Philharmonic Orchestra, a best-seller in Germany, will no longer be purchaseable in Germany, and similarly other discs, even those of German music which are played by an English orchestra, or in which English artists participate, may no longer be obtained in the Reich. One wonders whether this drastic move will exclude such sterling recordings as the Beecham-conducted performance of Mozart's *Magic Flute* and the Edwin Fischer concerto recordings made in London.

## Record Notes and Reviews

*It is the purpose of this department to review monthly all worthwhile recordings. If at any time we happen to omit a record in which the reader is particularly interested, we shall be glad to give our opinion of the recording on written request. Correspondents are requested to enclose self-addressed stamped envelopes.*

### Orchestra

**BEETHOVEN:** *Leonore Overture No. 3, Opus 72a*; played by the Minneapolis Symphony Orchestra, direction Dimitri Mitropoulos. Columbia set X-173, two discs, price \$2.50.

▲ Not since Mengelberg recorded this overture have we had a more impelling exposition of it on records. Mitropoulos drives the music hard, bringing out the salient points of the drama with telling virtuosity. There is less give and take in this performance than we usually hear, and far less attention to contrast than the same conductor gave us in his reading of the *Coriolanus*. One feels that Mitropoulos is over-deliberate in building effects; although his discipline is admirable, yet the rigidity of the tone, which incidentally is superbly reproduced, often minimizes the dramatic effects. And the playing of the two trumpet sections with the second one suddenly brought to the foreground instead of being left in the background as the composer intended it to be, is an unnecessary theatrical trick.

There have been at least fourteen recordings of this overture on records. Of these the performances by Mengelberg, Schalk, and Walter were unquestionably the best. Mengelberg drove his climaxes in much the same manner as Mitropoulos but the former was more heedful of the songful passages than the latter. Schalk did not have the benefit of first-rate recording, but one felt that he brought a maturity and a breadth to his reading which were wholly satisfying. He belonged to an older school. Walter comes closest to Schalk's reading; he makes the music sing where it should sing, and he builds climaxes where they are required; there are few, if any, exaggerations in his performance. If one is interested in reproduction, this new recording will meet,

we believe, all expectations; it is brilliantly recorded.

It will be remembered that the *Leonore No. 3* was Beethoven's second attempt to supply an overture to his one opera. The order of the composition of the overtures was 2, 3, 1. Few composers after writing such a work as the *Leonore No. 2* would have had the courage, not to mention genius, to shape from it a *Leonore No. 3*. The latter has come to be regarded as a tone poem, which it surely is; but as a tone poem its qualities are by no means limited to its dramatic side—there are some true lyrical utterances in it.

—P. H. R.

**BRAHMS:** *Symphony No. 2 in D major, Opus 73*; played by the Philadelphia Orchestra, direction Eugene Ormandy. Victor set M-694, six discs, price \$6.50.

**BRAHMS:** *Symphony No. 2 in D major, Opus 73*; played by the Philharmonic Symphony Orchestra of New York, direction John Barbiroli. Columbia set M-412, five discs, price \$5.50.

▲ Although in the case of the Columbia set here, this would seem to us needless duplication, the same cannot be said of the Victor album. It is all of ten years since Stokowski recorded his performance of this work for Victor, so that a new set was in order for its catalogue. One wonders, on the other side of the fence, just why Columbia found it necessary to bring forward a new Brahms *Second* when it already has the most imaginative reading of the symphony on records—I refer to the performance of Beecham (set M-265). True, the latter recording dates from October, 1936, but the reproductive qualities are still satisfactory, and, compared with the present recording by Barbiroli, it has attributes, other than interpretative, that are worthy.



Both from the recording and the interpretative standpoint, the Ormandy set is preferable to that by Barbirolli. There is a suggestion of a larger orchestra employed in the Philadelphia set, and the string tone is decidedly richer and fuller. This is one of the best things that Ormandy has done for the phonograph, and he comes closer to the heart of Brahms than his confère does. Ormandy brings out the breadth of the melodies in the first and second movements. His is a firmer grip on the musical reins, and although in places like the opening pages of the last movement he might have profitably relaxed his grip, the effect, on the whole, is telling. Barbirolli plays the last movement much faster than most conductors, and his slow movement is also quicker. If one accepts Niemann's view that Brahms' *Second* is "a great, wonderful tragic idyll, as rich in sombre and subdued color as it is in brightness," then Barbirolli's light-handed exposition, which does not take into account the tragic implications of the music, will hardly appeal. If, on the other hand, one perceives only idyllic and pastoral qualities in this work, and does not admit of any "quiet, unconscious tragedy" hidden beneath its bucolic characteristics, then Barbirolli's reading will suffice.

Admitting the superiority of the Philadelphia Orchestra over the London Philharmonic, and also the superior recording of the present set, I am still irresistibly drawn to the Beecham performance of this symphony. He manifests the greatest imagination in his reading, and the buoyancy, color and strength of the music is fully exploited. Stokowski's reading was uneven, and there was a most unfortunate cut in the second movement. Ormandy has given us a much better performance, one that is both better coordinated and better disciplined. If you want superior recording, you will most likely turn to the Ormandy set, unless you object to its taking an extra record. If you do object, I would suggest that you hear both the Beecham and Barbirolli sets before making a purchase. It is unlikely, in my estimation, that anyone owning the Beecham set will want to replace it.

—P. H. R.

DVORAK: *Symphony No. 5 in E minor* (From the *New World*); played by the All American Youth Orchestra, direction Leopold Stokowski. Columbia set M-416, eleven sides, price \$6.25.

▲ Surely Stokowski is one of the most unpredictable men in music. Possessing a sense of the spectacular and a showmanship second only to that of the late P. T. Barnum, he is also one of the most gifted musicians before the public. When he announced some time back that he intended to assemble an All American Youth Orchestra, there were many who doubted that he could form such an organization in the short period of time in which he proposed to do it. Shortly before he sailed for South America on his good will tour, he appeared at the Lewisohn Stadium in New York with his new orchestra, and conclusively proved to all doubting Thomases that he had accomplished what he set out to do. When one considers that the conductor took only two weeks to mould this orchestra, his results must be regarded as miraculous. The orchestra of 100 is composed of the nation's finest and most talented youth, selected from over 500 applicants whom the conductor heard in his recent tour of the States.

Just why Stokowski chose to record the familiar *New World Symphony*, after having already made a magnificent recording of it for Victor and just why he saw fit to extend the present recording an additional half-disc it is difficult to say. From the evidence, one would gather that the conductor had decided the *Largo* should be played at a slower pace than previously. Despite the fact that the previous recording dates back five years, it cannot be termed outdated, and in many ways it is more satisfying. The strings of the Philadelphia Orchestra, for example, emerge as a richer and more sonorous body than those of the All American Youth Orchestra. There is a suggestion that the whole body of strings of the latter organization was not employed in the present recording. But all things being equal, there is often an enthusiasm in the playing of the younger musicians which is less apparent in the older orchestra. That the brass and woodwind tone in the

TODAY Music Lovers Choose the In



The Genuine

RCA

*Get utmost enjoyment from home record and radio concerts*

**H**ERE are three brilliant examples of the new 1941 instruments by RCA Victor—the finest ever offered, priced lower than ever before! Each is distinguished by superb performance features, glorious tonal quality, authentic cabinet design.

Hear one demonstration, one thrilling concert of your favorite Victor recordings, and you'll never be satisfied with any ordinary phonograph-radio. You'll be convinced that only the genuine RCA Victrola reproduces your treasured records with lifelike clarity and fidelity, gives you full rich tone at any volume. You'll be delighted with all the features for extra convenience, extra pleasure, extra value! Like famous Victor artists, you'll agree that the new RCA Victrola is the most completely satisfying instrument for home enter-

tainment—a masterly achievement of master craftsmen! There are eleven great consoles from which to choose. See and hear them at your RCA Victor dealer's.

You can buy RCA Victrolas on C.I.T. easy payment plan. \* All prices f.o.b. Camden, New Jersey, subject to change without notice.



Trademark "RCA Victrola" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.

*Look for this trademark before you buy*

When you buy a record playing instrument — remember that Victor Records and the RCA Victrola are made for each other.



### *In the Graceful Sberaton Tradition . . .*



RCA Victrola Anniversary Model V-405 is richly fashioned of crotch mahogany veneers, or walnut veneers, with burl maple overlays. Features include Gentle Action Automatic Record Changer for 10" and 12" records, Exclusive RCA Victor Tone Guard. 3-point bass and continuous Treble Tone Control. Large record storage space and illuminated Victrola compartment. American and foreign reception. 9 RCA Victor preferred type tubes. Built-in Magic Loop Antenna. Stabilized Electric Tuning (6 stations). A stage of Radio Frequency. New, supersensitive Electro Dynamic speaker. Automatic tone compensation. Designed for use with television and frequency modulation attachments. Price includes \$5.00 in Victor Records of your own selection.

**\$180.00\***

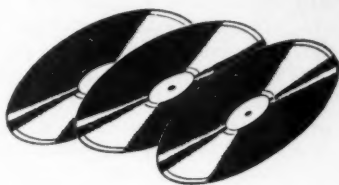
Also available with complete home recording facilities as model VHR-407, \$230.00.\*

Superb  
mahoga  
records  
Record  
maroon  
designe  
Gaa.d.  
Victrol  
new O  
magic  
Built-i  
tenna.  
mediat  
Design  
attach  
of Vic



the Instrument Great Artists Choose

# RCA Victrola



## Make Your Own Records at Home!

RCA Victrola Master Model VHR-207, gives you the joy of making your personal recordings added to the pleasures of record and radio programs. Gentle Action Record Changer for 10" and 12" records. Exclusive RCA Victor Tone Guard. Bass and Treble Tone Control and Automatic Tone Compensation Circuits. Illuminated Victrola Compartment. High quality microphone. 4-point Service Selector Switch. Microphone Volume Control. 20' of connecting cord. 10 Preferred Type Tubes. New Stabilized Electric Tuning. Built in Magic Loop Antenna and Special Short Wave Antenna. Powerful Push Pull Audio System. Supersensitive Electro-Dynamic Speaker. Designed for use with television and frequency modulation attachments. Price includes a package of home recording blanks and 2 cutting **\$200.00\*** needles. . . .

Also available without home recording as V-205, \$150.00.\*



## A Masterpiece of Craftsmanship

Superb 18th Century Period style cabinet of either crotch mahogany or crotch walnut has convenient storage space for records. De luxe Model V-301 has De luxe Gentle Action Record Changer for 10" and 12" records, finished in deep maroon lacquer with 24-carat gold trim. Powered by specially designed oversize De luxe Motor. Exclusive RCA Victor Tone Guard. 3-point base and treble Tone Control. Illuminated Victrola Compartment. American and foreign reception with new Overseas Dial. 10 RCA Victor Preferred Type Tubes plus Magic Eye. New, supersensitive 15" Electro Dynamic Speaker. Built-in Rotable Loop Antenna and special short wave antenna. Stage of tuned Radio Frequency with 2 stages of Intermediate Frequency. Double Automatic Tone Compensation. Designed for use with Television and Frequency Modulation attachments. Price includes selection of Victor Records valued at \$5.00. . . **\$275.00\***



Get the  
Genuine

# RCA Victrola

Combines Record and Radio Entertainment

A SERVICE OF THE RADIO CORPORATION OF AMERICA

new set is more brilliant is understandable, since microphone technique today is farther advanced than it was in 1935.

It is Stokowski the showman, as well as the musician, who is evidenced in the present performance. This is a virtuoso reading with many heightened and carefully calculated effects. The opening movement is played in an almost Lisztian manner, and the Largo is planned to exploit to the fullest the quality of the instrumentation. The present recording lacks, however, the velvety richness of the earlier strings. One feels that there is more of Stokowski throughout this performance than of Dvorak. The finest interpretation of the work in records, in our estimation, is that by George Szell and the Czech Philharmonic Orchestra (recording dating from 1938). Szell's reading is closer to the spirit of Dvorak, as we feel it, than the present set. The recording here is excellently contrived, particularly in the soft passages of the symphony, but the climaxes are not as forceful or compelling as those in the Minneapolis Symphony recording of the *Lenore* overture.

—P. H. R.

**HERBERT:** *Ab! sweet mystery of life; Sweethearts Waltz; March of the toys; Toyland; Streets of New York; Thine alone* (disc 7364-M); *Indian summer; When you're away; Kiss me again; A kiss in the dark* (disc 7365-M); *Natoma; Habanera; Sunset* (disc 7366-M); *I'm falling in love with someone; Neath the southern moon; Italian street song; Moonbeams; Gypsy love song; Czardas; Dream Girl* (disc 7367-M); played by André Kostelanetz and his orchestra. Columbia set M-415, price \$4.50.

▲ Two things struck me as I listened through this set. First the fecundity of the man who could produce so many popular successes—this is not the first extensive recording of snippets from his works, nor is it just a duplication of what has been done before. Second—and more important — the fact that this music which was written in a period that is already pretty well in the past has lost none of its charm. Herbert's music lends

itself to almost any kind of arrangement, and especially well to the kind of salon orchestra that Mr. Kostelanetz conducts. There need never be any question of purity of style or scoring where this composer is concerned: he wrote to be contemporary and his music even today cries for contemporary treatment. Thus in Herbert we have the unusual combination of the dated timeless—a combination that entitles an artist to a place among the immortals. We may not like to go quite as far as Nicolas Slonimsky, who has written an introduction to this set, and call Victor Herbert a great American composer, but if not it is only because his material was slight: we cannot deny the success of what he did.

Mr. Kostelanetz plays the music richly and with apparent affection, and his orchestra has been well recorded.

—P. M.

**A PROGRAM OF MEXICAN MUSIC,** sponsored by the Museum of Modern Art: *Sones Mariachi*, arr. by Blas Galindo (disc 70332-D); *La Paloma Azul*, arr. for orch. and chorus by Chavez (disc 70333-D); *Xochipili-Macuilxochitl* (music for pre-Conquest instruments, arr. by Chavez); and **CHAVEZ:** *Danza a Canteo* from *Los Cuatro Soles* (disc 70334-D); *Yaqui Music*, arr. for orch. by Luis Sandi; and *Huapango*, arr. by Geronimo Baqueiro Foster (disc 70335-D), performed by an orchestra of American and Mexican musicians and the chorus of the National Music League, conducted by Carlos Chavez. Columbia set M-414, four discs, price \$4.50.

▲ We owe this album to the Museum of Modern Art, which, in conjunction with its exhibition *Twenty Centuries of Mexican Art*, invited Carlos Chavez to present programs of characteristic Mexican music. The first program was given on May 16, 1940 and proved so popular that it was repeated twice daily for thirteen days thereafter. In the present album are found the most outstanding selections performed at the Museum.

Far and away the best disc in the series, in this reviewer's estimation, is the opening *Sones Mariachi*. It is rhythmically fascinating, with a curiously appealing

melodic twist; the slow theme is extraordinary. Space does not permit a full discussion of the form, but the excellent notes by Herbert Weinstock give a lucid explanation of each selection. Suffice it to say that a *mariachi* is the name of a special instrumental ensemble, while *son* is the name applied to the music it produces. There are some fine effects here, especially in the smooth polytonal dissonances of the accompaniment. Altogether it is highly interesting and musically rewarding.

*La Paloma Azul*, a popular Mexican song of unknown origin, is less interesting. There are some striking things in the harmony and orchestration, but these are undoubtedly due to Chavez. *Xochipili-Macuilxochitl*, named after the Aztec god of music, is an attempt to reconstruct the actual sounds of a pre-Conquest Aztec instrumental ensemble. The instruments used are copies and modern equivalents of actual Aztec instruments. This is music perhaps more interesting from an anthropological standpoint than otherwise; yet, if it authentically represents ancient Indian music, there is a startling demonstration that the rhythmic experiments of Stravinsky were anticipated some thousands of years ago. To these too-civilized ears there is a mild interest in the tonal and rhythmic combinations but not much else. And the undoubted barbaric quality sounds weak after the glorious apotheosis in *Le Sacre du Printemps*. *Xochipili-Macuilxochitl*, however, will undoubtedly be pleased by this twentieth-century restoration.

The Chavez work utilizes actual Indian melodies, and grows very exciting towards the end. Following is another anthropological excursion into Yaqui music. The *Huapango*, which concludes the set, is a foot-itching collection of rhythms, Cuban in spirit. As Weinstock points out, it "comes from the Gulf Coast Mexican States—particularly Vera Cruz—where tropical conditions and negro influences similar to those in Cuba are important artistic factors."

If your collection needs an exotic touch this album should be listened to. It is colorful music, played with native instruments, is highly interesting rhythmi-

cally and, in some cases, melodically. At any rate, we suggest that you certainly should possess the first disc. The recording is excellent throughout.

—H. C. S.

SMETANA: *The Bartered Bride—Overture*; played by the Boston "Pops" Orchestra, direction Arthur Fiedler. Victor 10-inch disc, No. 4498, price 75c.

▲ There have been a great many recordings of this popular overture, but none superior to this in reproduction. Fiedler gives a brilliant and rousing performance, marked by greater vibrancy than subtlety.

Of the many versions of this work on discs, one of the earliest and best was that made by the late Mörike. He conveyed more excitement in the building of the long crescendo in the latter part of the overture than other conductors have obtained on records. The performance in the complete opera recording (Victor set M-193), by Otakar Ostrcil and the Prague National Opera Orchestra, is a worthy second.

—P. G.

STRAUSS: *Voices of Spring*; played by The London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia disc 70338-D, price \$1.00.

▲ Of the many recordings of this waltz on records, few have been complete versions occupying two record faces. Naturally there is considerable reiteration in the Strauss waltzes and not a great deal of harm is done in excising them. However, it is always good to have a work of this kind in a full recording. Previously, Weingartner had recorded it in this manner.

Beecham brings to this music a rare suavity and charm; his phrasing is deft and his handling of the various melodies is subtle. I do not have Weingartner's disc on hand, but I doubt that the famous Dalmatian gave us a more gracious performance of this music. The elegance of this reading is in place, as our friend W. R. Anderson has often pointed out in England, for Strauss showed a sense of style and polish in everything that he wrote.

The rhythm here is lightly and graciously treated, without any attempt to



catch the Viennese accent on the second beat. This may disappoint some, for unquestionably the true Viennese lilt lends an irresistible quality to a Strauss waltz, but the sensitivity of Beecham's playing also has its values, and one can hardly deny that an unusual imagination has been brought to play here on the music. The recording is excellent. —P. H. R.

### Concerto

HANDEL: *Organ concerto, No. 11, in G minor, Op. 7, No. 5*; played by E. Power Biggs on the organ of the Germanic Museum, Cambridge, and Arthur Fiedler's Sinfonietta. Two ten-inch Victor discs 2099-2100, price \$1.50.

▲ It can never be said that Mr. E. Power Biggs has not brought worth-while music to records. In fact he has played nothing but the very best for us, and we should be grateful to him. The present *Con-*

*certo* is a particularly delightful sample, and with certain reservations the records should be recommended as containing a work which it will be worth anyone's while to get acquainted with. It is music of grand breadth and scope, and at the same time music that does not make enormous demands on the hearer. It should have a large and eager public.

In this recording the order of the movements has been changed. To make a more effective ending to the work, the artists have elected to play the second movement as the finale. There is also a slight cut—the first statement of the ground bass in this same movement has been omitted. The performance is rather more spirited than polished and the recording, somewhat blurred by the echo in the empty Germanic Museum, does not boast any notable refinement. The organist elaborates his part effectively in

## NEW RELEASES IN *Schirmer's Library of Recorded Music*



### CHARLES MARTIN LOEFFLER — *Deux Rapsodies*

Played by  
EMMA BOYNET (Piano) JACQUES GORDON (Viola)  
BRUNO LABATE (Oboe)  
and

### *Adieu pour Jamais* (Loeffler transcribed Gordon)

Played by  
JACQUES GORDON (Violin) and CARL DEIS (Piano)  
SCHIRMER ALBUM No. 10 . . . . . \$5.00

### CAROL BRUCE

*Singing Star of "Louisiana Purchase" in two new hit songs*

"LOVER COME BACK TO ME"

(From the MGM film "New Moon")

"I GOTTA RIGHT TO SING THE BLUES"

with Eddie Oliver's Orchestra

SCHIRMER RECORD No. S-510 . . . . . 75c

obtainable from your dealer or

MUSIC PUBLISHERS  
Dealers in All Records

**SCHIRMER'S**

3 EAST 43rd STREET  
New York, N. Y.  
Tel. MUrray Hill 2-1800

the first movement, after the manner of Handel's own time. The present finale (originally the second movement), being a series of divisions on a ground, is cumulative in its effect. Here it seems to me that the artists have built a bit too quickly, and the grandiose ending suffers as a result. Perhaps here again the difficulties of recording in the Museum are really to blame. It should be noted that the balance here between the organ and the orchestra is an improvement over that obtained previously by the same performers.

—P. M.

HAYDN: *Concerto in D major, Opus 21*; played by Wanda Landowska (harpischord) with Orchestra, directed by Eugene Bigot (five sides), and HAYDN: 1. *Minuet in C sharp minor*, and 2. *German Ball (Waltzes)* (1 side); played by Wanda Landowska (harpischord). Victor set M-471, three discs, price \$3.50.

▲ In February, 1939, Columbia issued a recording of this work, played on the piano, by Mme. Roesgen-Champion. It is curious that this artist should have elected to have played this particular concerto on the piano when she had already performed Haydn's earlier *F major Concerto* on the harpischord (Victor disc 12042). Although separated by a period of thirteen years in composition, the two concertos have similar characteristics, the *D major* being the more mature work. Perhaps, as our reviewer previously stated, Mme. Roesgen-Champion did not want to duplicate Mme. Landowska's type of performance. Then again, it may be argued that there are those who prefer the piano to the harpischord and that the artist took this into consideration. But preference in such matters seems of small importance when a comparison of the two recordings is made; it could only be a person wholly opposed to the harpischord who would be unable to note the finer-grained characteristics obtained through the blend of its more resilient string tone with the strings of the orchestra.

Landowska gives a more enthusiastic account of this music than did Roesgen-Champion, and she enjoys a much better orchestral background. Too, the balance

of the recording is better. The present set was made, if memory serves us correctly, in 1938. It is quite obvious from the album number that Victor have had it in mind to release this work for some time. So wholly delightful and thoroughly enjoyable is this performance that one cannot but agree with the annotator's remark that "it is a rare listener who will remain insensitive to the wonderful vitality, the strength and the exuberance of this music." It is noted that Landowska takes five sides in her recording, whereas Roesgen-Champion took only four—Landowska observes repeats which the other lady did not. The artist's encore material may not be representative of the greater Haydn, but it nevertheless owns a representative charm.

—P. H. R.

TSCHAIKOWSKY: *Violin Concerto in D major, Opus 35*; played by Nathan Milstein and the Chicago Symphony Orchestra, direction Frederick Stock. Columbia set M-413, four discs, price \$4.50.

▲ A large audience has been awaiting this set. The artist's many admirers have been clamoring for a concerto recording for some time. And certainly no violinist of our time has been more deserving of a concerto recording than Milstein. In the concert hall he has consistently given memorable evidence of his status as a violinist, and has been appropriately praised by critics everywhere. Milstein is one of the most immaculate players on the violin now before the public, his every note is clearly and precisely played, and his technique is well-nigh flawless. At least that is the impression conveyed here.

We now have four performances of this concerto on records by leading violinists. Elman recorded the work ten years ago, Huberman a short time afterwards, and Heifetz in 1937. Neither the Elman nor the Huberman performance is, from an interpretative standpoint, comparable to that of Heifetz. Of the two earlier sets, I preferred the Huberman, despite its technical unevenness, since Elman's performance was too much on the sentimental side for me.

Regardless of the fact that only superlatives can describe the Heifetz perform-

ance, after listening to Milstein's playing I am unable honestly to give the palm to his predecessor. Milstein's tonal clarity and purity are almost uncanny. Although he does not have the sensuousness of tone that Heifetz possesses, as one listens to his superb artistry the memory of the other man does not obtrude. This is in itself a true manifestation of great artistry; for whether, in the long run, one decides that one prefers the playing of Heifetz to Milstein, or *vice versa*, it remains a fact that while one is listening to either recording one will not wish to recall the other. Milstein's tone, particularly in the *Canzonetta*, gave me the impression of the cool, clear beauty of moonlight, that of Heifetz of a more burnished radiance. From the reproductive standpoint, there are points greatly in the favor of the Milstein set, for here, for example, is achieved a truer *pianissimo* in all the soft passages than we hear in the Heifetz recording. As to the orchestral backgrounds, that of Stock is more suave and polished than is Barbir-olli's. The latter, however, is often more thrilling in the places where the orchestra is heard by itself; particularly is this true in the finale. The woodwind playing of the Chicago Symphony, however, is especially impressive in this recording. A cut is made in the finale in both recordings, and although it is not the same, the effect achieved is very similar. Neither cut destroys the continuity of the movement.

—P. H. R.

### Chamber Music

BEETHOVEN: *Quartet No. 4 in C minor, Opus 18, No. 4*; played by the Coolidge Quartet. Victor set M-696, four 10-inch discs (seven sides), price \$3.25.

▲ Continuing its long trek towards the recording of the entire series of the Beethoven quartets, the Coolidge Quartet gives the best performance extant of the early *C minor*. It is over three years since the Lener String Quartet made its second recording of this work, which has been regarded as the best version on records up to now. (The Rosé Quartet performance was never considered satisfactory.) The clean-cut playing of the Coolidge ensemble, its polished style and tonal purity, do

much towards elucidating the many contrapuntal effects that the composer devised. But, while the various lines are comprehensively and musically treated, a lack of breadth and power is apparent in the performance. This is discoverable in such passages as those employing broken chords and *sforzando* markings. In this quartet, particularly in the first and last movements, there is assuredly suggested upon occasion a larger and richer sonority than is heard in either the Lener or the present performance.

It is gratifying to find the style of the Coolidges free from the rather precious urbanity of the Leners. The opening themes of the quartets are played here with a polished self-possession which is greatly preferable to the silk-gloved approach of the Leners; particularly pleasing is the Coolidge's unsentimental exposition of the second theme. Both in the second movement and the finale the present ensemble obtains a clearer and finer-etched linear definition. From the reproductive standpoint, the later set is also preferable, offering a greater clarity in the balance.

It seems curious that Beethoven's *C minor Quartet*, which has inspired so much written discussion through the years and which has long been a great favorite of both amateur and professional musicians, should not have received more attention from the recorders. This is the first complete recording to grace the Victor catalogue. The extraordinary qualities of this work hardly need the indorsement of commentators at this late date. Those interested in comments on this quartet, however, may find the late Paul Bekker's discussion of the relative merits of Beethoven's adventures in the key of *C minor* worth reading. Also, there is the excellent little book by W. H. Adow, in the Oxford Press' Pilgrim series, containing full expositions of all six of the quartets of Opus 18.

—P. H. R.

FOOTE: *A Night Piece*; played by John Wummer, flute, and the Dorian String Quartet. Columbia disc 70339-D, price \$1.00.

▲ Here is a work that The Friends of Recorded Music planned to record at one time. Arthur William Foote (1853-1937)

was one of America's most distinguished musical figures. He was a highly respected organist, pianist, and teacher, and a gifted composer. It has been aptly said that his compositions were "astonishingly original in an age which found it all but impossible to escape imitation." He composed a considerable amount of chamber music, much of which deserves to be more frequently heard. The present composition shows his rare gift for sustaining an expressive poetic mood. The music is simple and sincerely written, with an admirable clarity of line and style in its workmanship. It is music of a rewarding tranquillity, which is occasioned more than in part by the tonal beauty of the flute, expressively played by John Wummer. The Dorian String Quartet lends the soloist fine assistance, and the recording and balance have been excellently obtained.

—P. H. R.

LOEFFLER: *Two Rhapsodies for Oboe, Viola, and Piano* (5 sides); played by Emma Boynet (piano), Jacques Gordon (viola), and Bruno Labate (oboe); and LOEFFLER (trans. Gordon): *Adieu pour jamais* (1 side); played by Jacques Gordon (violin) and Carl Deis (piano). Schirmer set No. 10, price \$5.00.

▲ It must be said that G. Schirmer, Inc. has turned to unhackneyed material for their recorded sets. Much of their material is definitely chosen for the record connoisseur, and as such is worthy of wide distribution. When Charles Martin Loeffler died in 1935, we ran an article in hopes of stimulating interest in his music, but to date only the *Music for Four Stringed Instruments* has appeared. Several of Loeffler's highly imaginative tone poems deserve to be recorded, and it is to be hoped that one or more will materialize in the near future. Recently, Howard Barlow included *The Pagan Poem* in a Sunday broadcast, but whether a recording of this famous work was obtained by Columbia or not, we have been unable to ascertain.

Although Loeffler wrote a number of chamber compositions, only these rhapsodies and the quartet mentioned above are published. These rhapsodies were origin-

ally conceived as songs, but later the composer published them in their present form. Their titles are *The Pool*, and *The Bagpipe*.

We turn to our friend Carl Engel for a description of Loeffler's music. He writes, "There are two sides to Loeffler's musical works, which correspond to two very real and distinct sides of his mental attitude. The word 'pagan,' the title employed by him for one of his orchestral poems (after Virgil), aptly describes one of these sides. It is the sceptic, the socialist, and epicurean fused into one. Viewed as emanations of this eclectic side, the two rhapsodies are clear and convincing—even to the pagan scale. If this scale has a modal character, the frank adoption of modal harmony and cadence is of consequence in the music that portrays its author as the mystic, the ascetic and simple believer. To this other—Christian, if one may so call it—side of Loeffler's music belongs such works as his symphony *Hora Mystica* and the *Music for Four Stringed Instruments*."

Like Delius, Loeffler was much of the intellectual solitary—almost the recluse in art. His music owns a Gallic atmosphere, and has some spiritual affinity to much of Fauré (whose *Quintet in D minor* Schirmer issued last month) and other French composers of the late 19th century, although Loeffler's style and approach was nonetheless individual. These two rhapsodies are definitely mystical and filled with the suggestive aura of past experiences. As Mr. Engel has said, "*The Pond* with its mysterious depths, its sinister surroundings, becomes a tonal experience; *The Bagpipe* and its nasal fioriture assume the significance of a symbol." Both compositions, inspired originally by poems, have programmatic connotations, which "deal with psychological states; they portray 'landscapes of the soul'."

The performances here are excellently contrived, and the recording is first-rate. The filler-in is a transcription of a song of a definitely romantic genre.

—P. H. R.

RAVEL: *Introduction and Allegro (Septet)*; played by Lily Laskine (Harp); Calvet String Quartet; Marcel Moyse

(flute); and Ulysse Deleluse (clarinet). Victor 10-inch discs nos. 4509/10, price \$2.00.

In July Columbia brought us an excellent recording of this work by an all-American ensemble, including Laura Newell, harpist, John Wummer, flutist, Ralph McLane, clarinetist, and the Stuyvesant String Quartet.

The present recording dates back about three years, and is not, judging wholly from the standpoint of reproduction, quite as sharp or sonorous as the Columbia set. But whereas the performers in the latter played with admirable enthusiasm and fine technical competence, they did not achieve the subtlety of style one finds in the present set. Lily Laskine is a most sensitive player, and it is to be regretted that she did not have better recording, for not all of the effects she attains on the harp are fully exploited in the recording. Similarly the tone of Moyse is more refined, but less well exploited in the reproduction. The more subtle polish of the French ensemble has its advantages

just as the bolder and more rhapsodic exposition of the American group has its points of merit. And so, it becomes a matter for the individual listener to decide which of the sets he prefers; one point in favor of the American set for us is its two breaks against three in the French one.

—P. H. R.

VIVALDI: *Sonata in C minor*; played by Dominique Blot (violin) and Claude Crussard (piano). Victor disc 13484, price \$1.00.

▲ Vivaldi was not only Bach's contemporary but in some respects his model. Being a celebrated violinist himself he wrote many works featuring that instrument. His sonatas were written originally for violin and figured bass, the latter being realized in his time on the harpsichord with a viola de gamba reinforcing the bass line. Those who are familiar with the violin and clavier sonatas of Bach will find the ones by Vivaldi equally ingratiating and rewarding. Vivaldi had a fine

## *Taking up where others end*

The Technical Instrument Company is equipped to serve a discriminating musical public with all types of custom built instruments.

- Frequency Modulation
- Special cabinets
- Single or double speakers
- Wide range reproduction
- Volume Expander circuits
- Separate bass and treble
- Bass boosters
- Permeability tuners

*Technical Instrument Company*

136 Liberty Street

New York City



flow of melody in the best Italian style, and his emotional sensibility is arresting in the slow movements.

The present musicians, members of the group known as the *Ars Rediviva* in Paris, have already given us a worthy performance of the composer's *Sonata in D minor* (Victor disc 12491). Just why these excellent musicians chose to play these sonatas in the modern manner, with the figured bass arranged as a piano accompaniment, is scarcely comprehensible when we consider that the *Ars Rediviva* group specializes in the playing of early music in the authentic manner. However, as in the earlier recording, the admirable artistry of the performers and the excellent recording makes this disc a highly desirable one. It will hardly be necessary to urge those who are already aware of the qualities of tranquility and poise in the music of the early masters to hear this recording. But to those who have not as yet discovered the beauty of such music as this, we would recommend not only that they become acquainted with the present disc and others of Vivaldi's music but that they hasten to hear the recording of the Rosenmuller *Sonata in E minor* (Victor disc 12489), also played by an *Ars Rediviva* group. Serenity in music is indeed a rewarding quality in a restless age like ours.

—P. H. R.

### Keyboard

BEETHOVEN: *Sonata No. 28 in A major*, Op. 101; played by Walter Giesecking, piano. Columbia set X-172, two discs, price \$2.50.

▲ This is a first American recording; the only previous version was in Schnabel's Beethoven Society Set, Vol. 7. Giesecking's album was well worth waiting for, for it is one of the finest interpretations and recordings I have ever heard. Now we have a complete library of the last five sonatas. Some could stand re-recording (especially Op. 110), but at least they are available. A big gap still exists between Op. 2 and Op. 57; perhaps the recorders might turn their attention to a few of the earlier sonatas that have never been recorded. What with the many ver-

sions of the symphonies and the projected series of the quartets by the Coolidge group it seems surprising that a cycle of the sonatas never has been inaugurated in this country.

Op. 101, composed about 1816, is not a long composition, but, like most of the works of Beethoven's last period, an infinity of thought and expression is packed into its narrow confines. It opens with a melody of singular grace and purity and quickly proceeds to the second subject. The exposition is highly condensed and somewhat vague in tonality (scholars used to argue about whether the prevailing key is A or E major). In the coda are, according to Blom, "two of the loveliest cadences to be found anywhere in the world's music." A hectic, impatient second movement follows. Those interested in parallelisms might note the resemblance of the opening two measures to the theme at the opening of Schubert's great *Quartet in G*, Op. 161. Following sections of the sonata hint that themes of the *Grosse Fuge* were already revolving in Beethoven's head. And then comes the third movement—one of those long-phrased, utterly beautiful melodies of the composer's last period. Without pause it returns to the opening theme of the first movement, which serves as a link between the adagio and the final allegro non troppo. The latter dashes along in a spirited and gay fashion, complete with a four-part fugue. In the coda, eleven bars before the end, Giesecking misses the staccato A—the only mistake I noticed in his rendition of the sonata and, of course, a very minor slip.

Superb pianism here is met by excellent recording, and the result is one of the finest piano albums of the year. Record buyers are well acquainted with the soloist's fine-spun legato, sensitive dynamics and technical skill. Giesecking pays scrupulous attention to detail, and the work emerges with a balance and clarity that could not be improved upon. Note how he always brings out the melodic line in the last movement; a glance at the music will show how difficult this is to accomplish. Too, the heroic moments are fully encompassed without resource to banging or forced one. —H. C. S.

CHOPIN: *Mazurkas* (Vol. 3)—Op. 30, No. 2, Op. 33, No. 1, Op. 56, Nos. 2-3, Op. 59, Nos. 1-3, Op. 67, Nos. 1-4, Op. 68, Nos. 1-3, and *Two Mazurkas in A Min.*; played by Arthur Rubinstein, piano. Victor set M-691, four discs, price \$4.50.

▲ The present set brings to a conclusion the series of Chopin mazurkas that Victor has been issuing. As previously pointed out, few modern recordings of the mazurkas exist; these three volumes therefore fill a long felt gap, and both Victor and Rubinstein should be congratulated on their successful cooperation.

Most of the posthumous mazurkas are recorded here for the first time in America. It is said that Chopin, on his deathbed, asked that all his works still in manuscript be destroyed. That request was ignored, and the eight mazurkas in Opp. 67 and 68 were later published. None of these are of much importance; Chopin was more critical than his adoring friends and pupils. At the same time, we would have lost some charming specimens

of the composer's youth—valuable also from a historical standpoint. One of these is the *Mazurka in A minor*, Op. 68, No. 2, dating from 1827 and beloved by amateurs since its publication. Another is Op. 67, No. 4 (composed in 1836). And, of course, we would have lost the morbid Op. 68, No. 4, reputedly the last composition Chopin ever wrote.

But the present set also contains examples of Chopin's greatest period. The long Op. 56, No. 3 (slightly cut here) is a masterpiece, and the three great works comprising Op. 59 are also represented. In the first of the latter set the piano tone is captured in a most realistic fashion. This mazurka is seldom played in public, for some obscure reason, but it is one of the most intense and concentrated of Chopin's works. More popular is the pretty dance in A flat, which here is beautifully played. Note the harmonic changes toward the end. The third of the series, in F sharp minor, has been recorded by Simon Barer. This too ranks among the greater mazurkas.

## THE MUSICAL QUARTERLY

\$3.00 a Year

CARL ENGEL, Editor

75c a Copy

July, 1940

Vol. XXVI, No. 3

STRAVINSKY IN THE CHAIR OF POETRY... Alexis Kall (Los Angeles)

MRS. H. H. A. BEACH..... Burnet C. Tuthill (Memphis, Tenn.)

GLUCK'S "ORFEO" ON THE STAGE, WITH SOME NOTES ON  
OTHER ORPHEUS OPERAS..... Alfred Loewenberg (London)

SCHUMANN'S PLACE IN GERMAN SONG..... Rudolf Felber (Prague)

"GOSPEL HYMNS" AND THEIR TUNES E. H. Pierce (Annapolis, Md.)

THE ZNAMENNY CHANT OF THE RUSSIAN CHURCH

—Part II..... Alfred J. Swann (Swarthmore, Pa.)

THE MELODY OF PINDAR'S "GOLDEN LYRE"..... Otto Gombosi (N. Y.)

QUARTERLY BOOK-LIST

QUARTERLY RECORD-LIST

"By far the most important of the American periodicals from the point of view of musical scholarship is the *Musical Quarterly*. It is a serious review, cosmopolitan in character, and has published valuable contributions from most of the leading writers of music in Europe and America."—*Grove's Dictionary of Music and Musicians*

Published by

G. SCHIRMER, Inc. . . . 3 East 43rd Street, N. Y. C.

In an effort to get away from a stereotyped exposition Rubinstein sometimes adopts curious tempi. He takes the popular *Op. 68, No. 2* at a slow pace—slower than any pianist I have ever heard. The results are interesting: a wistful quality is captured that may be new to most listeners. But in the *A minor* without opus number (the one dedicated to Emile Gaillard) the pace appears too fast. There is more to this infrequently played work than the pianist conveys, for Rubinstein here makes a holiday out of the octaves in the middle section. Beautiful octaves they are indeed, but by making an etude out of the composition he misses the mood, in my opinion. This, however, is but a minor criticism in view of the many excellencies of the set as a whole. The sensitive performances of Rubinstein have been summarized in previous reviews; we have here the same alert, emotional, Slavic pianism. Students might do well to notice the careless and captivating swing that Rubinstein imparts to the inevitable triplets that the mazurka rhythm abounds in.

The recording is good but the surfaces, as in the preceding set, are not up to par, although not so annoying as to weaken any of the pleasure to be derived from the set. All three volumes, representing in many ways the quintessence of Chopin, are wholeheartedly recommended. Those who are acquainted with the music will need no urging; those who are not will find it a real acquisition.

—H. C. S.

FRANCK: *Pastorale, Op. 19* (disc 17320); *Chorale No. 1, in E major—First movement; Chorale No. 3, in A minor* (discs 17321-22); and *Pièce héroïque* (disc 17323); played by Charles M. Courboin on the organ of American Academy of Arts and Letters, New York City. Victor set M-695, four discs, price \$4.50.

▲ There can be no doubt in the mind of anyone who compares these with some of his earliest recordings that Dr. Courboin is far more in sympathy with the music of Caesar Franck than he is with that of Bach. And it is equally apparent that when he turns from the Wanamaker organ

to that of the American Academy of Arts and Letters he becomes a different organist. With the latter instrument his playing takes on a reserve and a simplicity which it formerly lacked, and he adds to this an understanding of the more modern composer which will greatly please the performer's admirers.

The music in the new album is among the best known of the Belgian composer's output. None of it is new to records, but I doubt if any of it has been so well recorded as here. The *Pastorale* is perhaps the most disarmingly simple of Franck's works, and Courboin has happily not tried to make it more imposing than it is. The first *Chorale*—a long way from the chorales of Bach—is at once more solemn and more brilliant. For some reason only the first section, in which the *Chorale* itself is set forth, is here recorded. This leaves the Franck enthusiast who wants the work complete to go back to the generally satisfactory Schweitzer set (Columbia X-100) which was played on the baroque organ of Ste. Aurélie in Stasbourg. *Chorale No. 3* is again more elaborate, the brilliant opening passage alternating with the sustained chorale melody. The three *Chorales*, incidentally, were Franck's last works. Finally we have the popular *Pièce héroïque*, which, as its name implies, is a work heroically conceived.

Dr. Courboin runs the gamut of Franck's expression with ease and assurance, and the instrument he plays has satisfactory color, variety, and power where needed. The recording, too, is a model of clarity and realism—certainly the best organ recording as yet done by Victor.

—P. M.

STRAVINSKY, arr. Luboshutz: *Russian Dance* from *Petrouchka*; and LEVITZKI: *Valse Tzigane, Op. 7*; played by Pierre Luboshutz and Genia Nemenoff, duo-pianists. Victor 10-inch disc 2096, price 75c.

▲ This month Luboshutz and Nemenoff turn their attention to a pair of popular encore pieces. The *Russian Dance* has been heard as a piano solo, and has twice been recorded as a violin solo—by Szigeti and Dushkin (the latter supported by the composer at the piano—Columbia

17075D). Luboshutz and Nemenoff, one of the finest two-piano teams before the public, tear gleefully through its rakish measures. The Levitzki composition is music of a different order, being almost honest-to-goodness Victorian salon music. It is more than reminiscent of the composer's earlier *Valse* and *Arabesque Val-sante*. Many people will find it attractive, and it is performed here with the appropriate sentiment. The recording of both selections is excellent. —H. C. S.

### Instrumental

**CHINESE CLASSICAL MUSIC;** played on ancient instruments by Prof. Wei Chung Loh. Musicraft set 44, four 10-inch discs, price \$4.50.

▲ Nothing quite like this little set has been offered to the record buying public previously. This is a collection of musical works of both the old and new China, played by a highly competent Chinese musician. Prof. Wei Chung Loh came to this country as a soloist and director of the Chinese Cultural Theatre Group, which toured the States in 1939 to raise money for the American Bureau for Medical Aid to China. Prof. Loh, a native of Shanghai, has been a gifted musician since a boy. He is a noted instructor and at present is the Chairman and Professor in the Ta Lung National Music Research Institute.

Prof. Loh plays here on five different instruments: the Ehr-hu, a two-stringed violin first introduced into China during the 12th century; the Pi-pa, a plucked string instrument also dating from the 12th century; the Ching, a seven-stringed instrument which is regarded as the "most illustrious Chinese instrument"; and the Phoenix and Ti-tze flutes, bamboo instruments, both of ancient lineage.

There is a haunting quality to these instruments, and the fact that all the music is performed without the usual vocal line heard in Oriental recordings, should make the appeal of the music greater to the Occidental ear. At first one may not be struck by the sounds, but as the recording goes forward the plaintive character of the instruments will gradually hold the attention of the lis-

tener and fascinate him. Each instrument in turn captivated me, and I was hard put to it to decide which of the five I liked best. But if I were compelled to choose among the recordings, I think I would take those of the Ching and next those of the Pi-pa. The selections are *Soliloquy of a Convalescent*, and *March* (Ehr-hu) (disc 1139); *Dance Prelude*, and *Flying Flowers Falling Upon Emerald-Green Grass* (Pi-pa) (disc 1140); *The Drunken Fisherman*, and *Parting at Yang Kwan* (Ching) (disc 1141); and *Temple Meditation* (Phoenix Flute), and *The Flight of the Partridge* (Ti-tze Flute) (disc 1142). The recording is exceptionally well done. —P. H. R.

### Voice

**GRETCHANINOV:** *Over the steppe*; and **RUBINSTEIN:** *Now shines the dew*, Op. 72, No. 1; sung by Kathryn Meisle, contralto, with piano accompaniment by Stuart Ross. Columbia 10-inch disc 17203D, price 75c.

▲ This disc is a reminder of the burst of interest in Russian song a number of years ago, for which, I believe, the late Kurt Schindler was in a large measure responsible. It was felt at the time that we in this country were missing a very musical treat because of our inability to sing or understand the Russian language, and to remedy this state of affairs translations were made and published to bring the rich literature of Russian mastersongs within our reach. *Over the steppe* is here sung by Miss Meisle in Mr. Schindler's version. With the passage of years and our increasing familiarity with these songs sung for us both in the original by Russian artists and in the now well-known translations, the English texts have come to seem more and more stilted and uncharacteristic. A comparison of Miss Meisle's disc with that of Igor Gorin (Victor 4414)—despite the unfortunate orchestra which accompanies the baritone—will demonstrate exactly what I mean.

The Rubinstein song, once very well known as *Es blinkt der Tau*, is even less effective in English. I wonder why the contralto did not use the perfectly good German text in which the song has been most familiar. It was hardly to be ex-

pected that Miss Meisle could put much conviction into the feeble words she sings, but here, as also in the Gretchaninov, her intelligence is in evidence. It is a pity that with a fine natural recording voice she has not yet given us anything that cannot easily be forgotten. The recording here is good, and the balance with the piano is well maintained.

—P. M.

**KORNGOLD:** *Die tote Stadt*—*Marietta's Lied*; and **GIORDANO:** *Andrea Chenier*—*La mama morta*; sung by Irene Jessner, soprano, with Victor symphony orchestra, conducted by Bruno Reibold. Victor disc 17256, price \$1.00.

▲ The recording début of this versatile Metropolitan soprano may be set down as a particularly auspicious one. The singer is heard in two effective and unhackneyed arias, exhibiting an uncommonly successful recording voice, obvious understanding of the music she sings, and an artistic sincerity all too rare in prima donnas. Miss Jessner is not an especially glamorous singer, but she is a dependable one, and a pillar of strength in any opera company. This recording finds her at her best, and that best includes several high notes taken with electrifying effect.

The *Tote Stadt* air is probably Korngold's best known melody, but it has not been recorded on this side of the Atlantic since Jeritza made her early electric disc. That soprano was having serious difficulties with the pitch in those days, and her performance was not nearly so good as that on her acoustic recording—the first she made for Victor. Another popular record has been that in which Lotte Lehmann and Richard Tauber joined in the original duet version, but although it is still on the Decca list this is an acoustic recording, and not a particularly strong one at that. The field, therefore, is all open to Miss Jessner, and she takes possession of it admirably.

*La mama morta* is one of the outstanding things in Giordano's melodramatic opera—a prime opportunity for broad Italian singing. It cannot be said that Miss Jessner has the true Latin tempera-

ment. Her singing here is therefore rather musical and intelligent than forceful. We have two outstanding recordings of this aria in the domestic lists, and either may be taken as an example of the very qualities Jessner lacks. Rosa Raisa (Victor 14400) and the late Claudia Muzio (Columbia 9107M) both have the requisite dramatic power, Raisa singing perhaps a bit more broadly and Muzio more excitingly. In both of these records the accompanying orchestra has greater refinement than that which supports Miss Jessner.

—P. M.

**PURCELL:** *Dido and Aeneas*—*When I am laid in earth*; **SCARLATTI:** *Se Florindo e fedele*; sung by Marian Anderson, contralto, with piano accompaniment by Kosti Vehanen. Victor disc 17257, price \$1.00.

▲ Miss Anderson is at her happiest in the quick passage work of the Alessandro Scarlatti air. The ability to reduce so rich and vibrant a voice to the light and flexible texture demanded by this kind of music is one of the hallmarks of an accomplished singer. For the pleasure to be gotten from sheerly beautiful vocalism this is one of the best things the singer has done for us. Rather surprising she is less at home in Purcell's sombre-hued lament, to which her voice is by nature so admirably suited. Vocally—that is, judged by the color of the sound she makes and the evenness of her singing—the contralto is again superb: we could hardly ask for a finer effect than that produced by her vocal quality. But the rhythmic pulse that is above all so necessary in such broad and sustained music as this is conspicuously absent. The piece therefore falls apart where it should be firm and intense. This is particularly unfortunate since this might be easily have been the perfect recording of one of the noblest utterances in music. Mr. Vehanen is evidently at least in part to blame for the record's shortcomings. There is not much real sustaining line in his accompaniment, and one would surely have to be told that the entire aria is built upon a ground bass. And where he got the long, elaborate and extraneous postlude I do not know. The recorded balance is good.

—P. M.



SCHUBERT: *Die Winterreise*, Op. 89 (Selections): *Die Post*; *Der sturmische Morgen*; *Die Nebensonnen* (disc 2108); *Die Kräbe*; *Täuschung*; *Mut* (disc 2109); *Der Lindenbaum*; *Im Dorfe*; *—Rückblick* (disc 17190); *Der Wegweiser*; *Das Wirtshaus* (disc 17191); sung by Lotte Lehmann, soprano, with piano accompaniments by Paul Ulanofsky. Victor set M-692, two 10-inch and two 12-inch discs, price \$4.00.

▲ Schubert's second song cycle, *Die Winterreise*, is one of the great things in German song, and one of the most intensely personal and profoundly moving expressions in all music. Phonographically it has been represented by two complete recordings, two abridged versions, and many individual songs. The earlier of the complete sets, sung by Hans Duhan, I have never heard, but the excellent society issue by Gerhard Husch is one of my prize possessions. The essentially masculine grief of these songs is admirably suited to the baritone's rich and virile style, and the recording is still satisfactory. So much cannot be said for Richard Tauber's over-sentimental singing of twelve of the songs. But the eight done by Elena Gerhardt continue to occupy a place of honor in spite of their 1928 recording. Gerhardt could make us forget that she was not a man, and at the same time overlook the obvious shortcomings of her aging voice. Gerhardt was a law unto herself. And so, I hasten to add, is Lotte Lehmann. But Gerhardt had two gifts that made her unique: the first the ability—no less an outgrowth of superb musicianship than of her deep sympathy with the songs—to convince the listener that everything she did was right and inevitable; the second the ability to color her voice so that she seemed somehow to take on the personality of the character she conveyed. Lehmann's singing today is by no means lacking in color, and in place of Gerhardt's authority she has a certain spontaneity which has sometimes led her out of the paths of legitimate vocalism. The singing under consideration seems to indicate that she is more concerned of late than she has often been to give her very best to posterity by means of records. But Lehmann is al-

ways Lehmann, and Lehmann is—first, last and always—a woman. And the Muller-Schubert hero was very decidedly a man.

A conviction has grown on me the more I have studied these songs—namely that fine as many of them are individually, their full effect is to be got only in a complete performance. For that reason I find the present selection, as a group, particularly disappointing. For not only are a goodly number of the most celebrated and best of the songs omitted, but those that are done are arranged in an order that can only be ascribed as crazy. In vain does Mr. Veinus, in his booklet of notes, trace the story of the jilted lover: there is no story in Mme. Lehmann's recital. This, then, is not *Die Winterreise* at all, but a Schubert program.

We might occasionally quarrel with the singer's phrasing, or with her uneven treatment of certain of the songs—*Rückblick*, for example, seems a bit too much for her—but the general level of the singing is excellent. She is fortunate again in having Paul Ulanofsky to play for her, and the recorded balance is fine, if not quite up to the superlative standard set in certain Victor vocal records last month.

—P. M.

### Popular Priced Classics

BEETHOVEN: *Symphony No. 5—First Movement* (Abridged Version); and SCHUBERT: *Unfinished Symphony—Second Movement* (Abridged). Victor disc 36329. TSCHAIKOWSKY: *Symphony No. 4—Third Movement* (Abridged); and DVORAK: *Symphony No. 5—Second Movement* (Abridged). Victor disc 36330. BRAHMS: *Symphony No. 1—Fourth Movement* (Abridged); and FRANCK: *Symphony—Second Movement* (Abridged). Victor disc 36331. TSCHAIKOWSKY: *Symphony No. 5—Second Movement* (Abridged); and RIMSKY-KORSAKOW: *Scheherazade—Festival at Bagdad* (Abridged). Victor disc 36332. All played by the Victor Symphony Orchestra, direction Charles O'Connell. Victor album No. G-15, four discs, price \$3.25.

American Music Lover

▲ Although it seems strange to see abridged versions of symphonies on records in this day and age, it can be assumed that Victor has had requests for this sort of thing. The conductor has done competent work in these recordings and the reproduction is first-rate throughout. —P. G.

LISZT: *Liebestraum No. 3 in A flat*; and RUBINSTEIN: *Valse Caprice*; played by Arthur Rubinstein. Victor disc 36337, price 75c.

▲ First issued in England about four years ago, this record now reaches the Victor list as part of the Black Label repressings. It is the best piano disc yet issued in the series; indeed, it presents the best *Liebestraum* available domestically. The recording in the latter is good, but in the Rubinstein work (which was so popular as a salon piece in its day) the climaxes emerge in a blurred fashion. This, however, may be the result of some overpedalling on the soloist's part. In all the record is a very good buy. —H. C. S.

TSCHAIKOWSKY: *Andante cantabile* from *Quartet in D major*, Opus 11; played by the Budapest String Quartet. Victor disc 36339, price 75c.

▲ This recording was made in England in 1933. The famous Budapest String Quartet give a fine performance of this music, perhaps the best on records. —P.G.

CHARLES: *Let My Song Fill Your Heart*; and FERRATA: *Night, and the Curtains Drawn*; sung by Margaret Speaks with piano accom. by Alderson Mowbray. Victor 10-inch disc 4523, price \$1.00.

COATES: *A House Love Made for You and Me*; and 1. NORDOFF: *Serenade*; 2. KLEMM: *Sounds*; sung by Margaret Speaks, with piano accom. by Alderson Mowbray. Victor disc 4524, price \$1.00.

▲ Margaret Speaks is a niece of Oley Speaks, the composer. She has a light soprano voice of an ingratiating timbre. Miss Speaks is a well known radio singer, and we can suppose that these records are primarily intended for her radio friends. The singer would do well to

employ more contrast in her singing on records; the performances have a stylistic monotony, and in none of the songs does she attain a real climax. —P. G.

### Popular Releases

KOEHLER-ARLEN: *I Gotta Right to Sing the Blues*; and ROMBERG: *Lover, Come Back to Me*; sung by Carol Bruce, with Eddy Oliver and his Orchestra. Schirmer 10-inch disc 510, price 75c.

▲ Carol Bruce, singing star of the *Louisiana Purchase*, is heard to advantage in these songs. Her performance of the familiar number from *The New Moon* is smoothly contrived, and her singing of *I Gotta Right to Sing the Blues* conveys the right spirit without exaggeration.

FAMOUS SONGS OF BERT WILLIAMS; sung by Bert Williams with orch. accom. Columbia set C-25, four 10-inch discs, price \$2.50.

▲ Columbia announces this as a Collector's Item, which indeed it is, since all the recordings were made around 1920. Bert Williams died in 1922; he was long a famous Negro comedian, first as part of the team of Williams and Walker, and later on his own. We asked a couple of

## The Music Mart

■ Classified Advertising

CLASSIFIED ADVERTISING RATES — 15c per word each insertion, four consecutive insertions 45c per word. All classified advertisements must be in the hands of the publisher on the 15th of each month for the issue of the first month following. MINIMUM NUMBER OF WORDS 20. ALL CLASSIFIED ADVERTISEMENTS ARE CASH WITH ORDER.

### RECORDS

**Rare, Cut-Out, Slightly Used Recordings**  
Slightly used standard sets up to 50% off; Carusos, Melbas, Paderewskis, from 39c. Popular records 9c. Rare records and catalogues, monthly auction sheet. Records bought or sold in any quantity. Write for our lists.

**The Half-Price Record Shop**  
101 West 53rd Street New York, N. Y.  
Detroit, Michigan

**The Record Shop**  
5521 Cass Avenue  
Phone Madison 5224  
**The Shop of Fine Recordings**

the younger generation if they remembered Williams, but they shook their heads. Maybe this is an album just for dad, but there are probably many collectors who know of Williams also, if only by name. Columbia have re-recorded these songs from the original old masters, and done a very good job too.

**COLLEGE SONGS — Eastern, Vol. 1.**

Victor set P-32, three 10-inch discs, price \$2.00.

**COLLEGE SONGS — Big Ten, Vol. 2.**

Victor set P-33, three 10-inch discs, price \$2.00.

**COLLEGE SONGS — Southern, Vol. 3.**

Victor set P-34, three 10-inch discs, price \$2.00.

**COLLEGE SONGS — Pacific Coast, Vol. 4.**

Victor set P-36, three 10-inch discs, price \$2.00.

All sung by the All-American Glee Club, directed by Emile Côté.

▲ This is a representative collection of college songs throughout the United States. They are sung with appropriate enthusiasm by a group that approximates the lusty, if not artistic, endeavors of the undergraduate bodies. Of course, it could not be expected that the songs of every college be represented in these four albums, but it is a pity that the Rutgers *By the Banks of the Old Raritan* was not included.

Vol. 1 contains songs of Amherst, Army, Columbia, Cornell, Dartmouth, Harvard, Navy, Pennsylvania, Princeton, and Yale. Vol. 2 contains songs of Chicago, Illinois, Indiana, Iowa, Michigan, Minnesota, Northwestern, Ohio State, Purdue, and Wisconsin. Vol. 3 contains songs of Alabama, Auburn, Duke, Georgia Tech, Kentucky, Louisiana State, North Carolina, South Carolina, Tennessee, Tulane, Virginia, and Washington and Lee. Vol. 4 contains songs of California, Oregon, Oregon State, Southern California, Stanford, U.C.L.A., Washington, and Washington State. —A. L. M.

**Editorial Notes**

(Continued from page 1)

part: "I need not tell you how happy I am to know of your decision concerning

record prices. You will recall that you and I have discussed this policy at intervals during several years."

Mr. Wallerstein, president of the Columbia Recording Corporation, has stated that Columbia has re-priced its classical records to meet the budget of the average man. "For the average family," he says, "the cost of fine records has always been prohibitive." Undeniably, this is true. But the cost of making records has been and still is far greater than most record buyers know. The prices set by the Musicians' Union on the services of orchestral men are considerably higher today than they were a couple of years back, and even then they were high. Hence, it is to be hoped that the reduction in prices will stimulate sufficient business to cover these costs, so that, after six months or a year, it does not become necessary for the record companies to announce an upward revision in price.

The new price scales of Columbia and Victor are approximately the same. All 12-inch discs, blue and red labels, formerly \$2.00 and \$1.50, become \$1.00, and the 10-inch, formerly priced at \$1.50 and \$1.00, become 75c. Victor's Black Label Classics are reduced from \$1.00 to 75c for the 12-inch, and 50c for the 10-inch. Victor popular records are now reduced to 50c. All albums are priced at 50c, except most black label ones which are 25c.

Columbia announces the addition of several noted artists to its present roster; among these are Leopold Stokowski, conducting The All American Youth Orchestra, the Budapest String Quartet, John Barbirolli and the Philharmonic Symphony Orchestra of New York, and the soprano Lotte Lehmann.

Unquestionably many people are going to be able to purchase records at these new prices who were unable to do so before. And we feel certain that readers are going to add many new items to their libraries which they have long wanted but have been unable to procure as soon as they would have liked. Readers desirous of knowing the quality of any recorded works are invited to write in; as in the past, we shall be glad to give our opinion freely at all times.

## Collectors' Corner

Arthur Waldeck

▲ Alessandro Bonci, the Italian tenor, died in Milan on August 10th, at the age of seventy. His career was long and illustrious, marked by the qualities of sincerity and dignity. Bonci's first appearances in the United States, in 1906, were accompanied by stormy controversy, fanned by the rivalry of Oscar Hammerstein's Manhattan Opera House with the Metropolitan Opera Company, for Bonci was introduced by Hammerstein to "draw" from Caruso. The next season Bonci accepted an engagement with the Metropolitan, an act that Hammerstein tried to stop legally. Hammerstein was not successful, and Bonci sang two seasons at the Metropolitan. He then left, saying that never would he return to the United States. His complaint was that he had not been allowed to sing any of the Caruso roles. Later he did come back, however, to sing in concert (1910-1911) and with the Chicago Opera Company (1919-1921). Bonci sang in opera in Italy until 1935.

Forcing an issue between Bonci and Caruso was silly of course, from any standpoint except that of publicity, or possibly a sober study of vocal technique. Caruso triumphed by infusing innate musicality with an overwhelming passion, conveying his message with a superbly poised voice of unique splendor. Bonci moved by the elegance and exquisite timing of his phrasing, by clean, sensitive diction, and by smoothness of tone. The sheer sound alone of Bonci's voice (unlike that of Caruso) did not arrest the attention, so that tonal charm was not an outstanding element of his art; yet there was no tightness or unevenness to distract from his communication. W. J. Henderson thought very highly of this artist, and so did Lilli Lehmann, who, in fact, devoted a paragraph of praise to him in her book, *How to Sing*.

Bonci made some records for Columbia, and many for Italian companies. The records have been prized by collectors, and they are indeed splendid examples of the refined and cultivated Italian tra-

ditions. [A note on Bonci's records will be found in the *Collector's Corner* in our August, 1937 issue; copies of which are still obtainable. Ed.]

## In the Popular Vein

Horace Van Norman

AAAA—*Bumpy Weaver Over Newark*, and *Peter Lumbourne*. Raymond Scott Quintet. Columbia 35585.

• The genius for the grotesque which makes Raymond Scott the highly individual figure he is in the American musical scene bears some interesting fruit in this pair. Quite aside from the simulated plane effects in the former, it is, in a very graphic and ingenious way, a depiction of a plane ride in terms of the fox-trot. The so-called limitations of form presented by the dance arrangement are apparently no insuperable obstacle to a composer who has something original and interesting to say. Ellington has proved this time and time again (who can forget his magnificent *Daybreak Express*, for example, an overwhelmingly effective piece of descriptive music if there ever was one); and more recently Raymond Scott and Alec Wilder have been unusually successful in putting some rather esoteric stuff into what can be a thoroughly monotonous and formula-ridden form. Since Scott appears to have abandoned the quintet in favor of a full orchestral ensemble some time ago, it is possible that these are older recordings which have been held back until now, but they are well able to hold their own with the best of the earlier releases.

AAAA—*A Portrait of Bert Williams*, and *Bojangles*. Duke Ellington and his Orchestra. Victor 26644.

• Speaking of Ellington (as we do frequently and without apology), here are two magnificent examples of musical portraiture, done with all the skill which Ellington can bring to a task of this kind. It is quite true that these would still be highly attractive numbers if they bore entirely different titles, but with the actual in mind, they become irresistibly delightful pieces of characterization. Needless to say, the performances by this super-virtuoso band are superb and the solos are all as fine as they possibly could be.

AAA—*Clear Out of This World*, and *Two In a Taxi*. Virginia O'Brien. Columbia 35578.

• In a quiet way, the completely unknown Virginia O'Brien managed to become the most discussed feature of the spring musical, *Keep Off the Grass*. Ostensibly starring such luminaries as Jimmy Durante and Ray Bolger, the general feeling seemed to be that it presented these great entertainers at somewhat less than their best; but young Miss O'Brien managed to garner for herself some highly favorable publicity on the strength of a few brief appearances in front of a bare curtain in some excruciating dead-pan

O'Brien's dead pan can not be captured on discs, renditions of the show's hit tunes. Since Miss there remains but her undeniable amusing razzing of the vocal tactics of a typical hot chanteuse. Unfortunately, *Two In a Taxi*, one of the show's best tunes and hitherto entirely unrecorded, does not lend itself particularly well to Miss O'Brien's highly individual treatment but it's good for a laugh anyway, and if you saw the show, the disc is practically a "must".

AAA—*The Rumba-Cardi*, and *Whatever Happened to You*. Xavier Cugat and his Orchestra. Victor 26665.

• *The Rumba-Cardi* is one of the most attractive of recent rumbas, with an exceptionally appealing tune that has the advantage here of being very nicely sung by the increasingly popular vocalist, Dinah Shore, as well as the luxurious orchestral treatment that one comes to expect from Cugat and his top-ranking band.

AAA—*All This and Heaven Too*, and *Where Do You Keep Your Heart?* Tommy Dorsey and his Orchestra. Victor 26653.

• There are a mere handful of songwriters who can be counted upon to turn out song hits with any degree of consistency. The most recent addition to this magic circle is Jimmy Van Heusen. Regardless of who his collaborating lyric writer may be, he seems to be able to capture the elusive formula for Hit Parade leaders as regularly as anyone in the business. Just now, two of his tunes are clogging the air waves, *Imagination* and *All This and Heaven Too*, this latter having nothing whatsoever to do with the book and film of the same name, of course. Within the past couple of years he must have been responsible for a score or more of tunes, none of them trite or commonplace and almost all of them commercially successful, surely an enviable record. *All This and Heaven Too* is here subjected to the well-known Dorsey treatment, which means that Dorsey takes the first chorus smoothly on his fabulous trombone, followed by a honeyed vocal, followed by the final sixteen bars fortissimo. Dorsey has probably made well over a hundred records in the past few years that stick pretty close to this formula, so no one can reasonably expect to be surprised when it's trotted out again.

AAA—*Dancing In the Dark*, and *Tea For Two*. Ted Straeter and his Orchestra. Columbia 35588.

• Society stuff at its best. Straeter has been holding forth for the past two seasons at the Monte Carlo, that almost unendurably swanky night spot, but unlike most bands working in places of this kind, this one is really good. Smooth, sonorous ensemble work, nicely orchestrated and liberally sprinkled with Straeter's own efficient pianistics (he does his own arrangements too), it's all nice, agreeable material that avoids the saccharinity of the "cute" school and yet remains far from this side of swing or anything remotely approaching it. Straeter's records may be recommended to those who used to take pleasure in the recordings by Carroll Gibbons

which (in happier days) came from England.

AAA—*Heavy Traffic On Canal Street*, and *Mood In Question*. New Friends of Rhythm Orchestra. Victor 26647.

• The "orchestra" added to the customary "New Friends of Rhythm" signifies the addition of Buster Bailey, brilliant clarinetist. It is an interesting experiment (and a rather daring one) which happens to turn out pretty well in the case of *Heavy Traffic*, which, in keeping with the group's policy of mildly swinging the classics and near-classics, is a fox-trot version of *Carnival of Venice*. The reverse is an original by Mr. Shulman, the group's cellist and arranger, and is a somewhat less successful experiment, in our estimation. An effort to transfer the dry, cerebral quality of most contemporary "serious" music to as full-blooded, spontaneous a medium as jazz, it just doesn't jell. It's still an interesting experiment, however.

AA—*Souvenir de Vienne*, and *Because*. Wayne King and his Orchestra. Victor 26659.

• There is no accounting for tastes, a fact which anyone who is even faintly aware of what is going on around him from day to day has reason to be reminded of frequently. Especially if he is in the record business. There is, to be more specific, no accounting for the popularity of that (to us) completely unpalatable mixture of treacle and warm water which is variously known as *Intermezzo* and *Souvenir de Vienne*. Probably the tie-up with the film (*Intermezzo*) has something to do with it. Anyhow, King's version of it is suitable treacly. An absolutely perfect mating of material and treatment, in fact. The same goes for that Victorian "drawing room" killer, *Because*. King wrings it dry.

### Other Current Popular Recordings of Merit

AAA—*Flying Home*, and *Tangleweed 'Round My Heart*. Charlie Barnet and his Orchestra. Bluebird B-10794.

AAA—*Blue Rhythm Fantasy* (Parts I and II). Gene Krupa and his Orchestra. Okeh 5627.

AAA—*A Slight Case of Ivory*, and *I'm Always Chasing Rainbows*. Walter Gross. Bluebird B-10795.

AAA—*Gulf Coast Blues*, and *Deedle-de-dum*. Ella Fitzgerald and her Orchestra. Decca 3324.

AAA—*Just Another Dream*, and *Honey Husb*. Barney Bigard and his Orchestra. Okeh 5663.

AAA — *Dolomite*, and *Hep-tee-bootie*. Jimmy Dorsey and his Orchestra. Decca 3312.

AAA—*Friendship*, by T. Dorsey Family (Mountain Branch), and *The Wrong Idea*, by Swing and Sweat with Charlie Barnet. Bluebird B-10804.

AAA—*Dry Long Ago*, and *Give It Up*. Cootie Williams and his Rug Cutters. Okeh 5690.

AAA—*I've Got a Crush On You*, and *Coquette*. Joe Sullivan and his Cafe Society Orchestra. Okeh 5647.

AA—*Fat and Greasy*, and *At Twilight*. "Fats" Waller and his Rhythm. Bluebird B-10803.



# Record Buyers' Guide

OF THE NATION'S MOST RELIABLE DEALERS

## *Los Angeles, California*

Birkel-Richardson Co.  
730 West 7th Street

Gateway to Music  
3305 Wilshire Boulevard

## *San Francisco, California*

Sherman, Clay & Co.  
Kearney and Sutter Streets

## *Chicago, Illinois*

Cable Piano Company  
Wabash and Jackson

Lyon & Healy  
Wabash and Jackson

## *Indianapolis, Indiana*

L. S. Ayres & Co.  
1-15 Washington Street

Pearson Co., Inc.  
128 N. Pennsylvania Street

## *Baltimore, Maryland*

The G. Fred Kranz Music Co.  
327 North Charles Street

## *Boston, Massachusetts*

The Boston Music Company  
116 Boylston Street

M. Steinert & Sons  
162 Boylston Street

Worcester Springfield

## *Cambridge, Massachusetts*

Briggs and Briggs  
1270 Massachusetts Avenue

## *Minneapolis, Minnesota*

Schmitt Music Center  
86-88 South 10th Street

## *Kansas City, Missouri*

Jenkins Music Co.  
1217 Walnut Street

## *St. Louis, Missouri*

Aeolian Company of Missouri  
1004 Olive Street

## *Richmond Hill, N. Y.*

International Records Agency  
P. O. Box 171 (Mail orders only)

## *Cincinnati, Ohio*

The Willis Music Co.  
124 East 4th Street

## *Cleveland, Ohio*

G. Schirmer Music Co.  
43-45 The Arcade

## *New York City*

Bloomfield's Music Store  
118 East 14th Street

Center Music Store  
RCA Bldg., Rockefeller Center

Haynes - Griffin  
373 Madison Ave., at 46th St.

Liberty Music Shop  
450 Madison Ave., at 50th St.

National Music Shop  
220 West 23rd Street

New York Band Instrument Co.  
111 East 14th St. 1166 Sixth Ave.  
Brooklyn . . . 25 Flatbush Ave.

Rabson's Record Shop  
111 West 52nd Street

G. Schirmer, Inc.  
3 East 43rd Street

Steinway & Sons  
109 West 57th Street

Harry Sultan's Record Shop  
26 East 23rd Street

Sun Radio Company  
212 Fulton Street

## *Pittsburgh, Pa.*

C. C. Mellor Co.  
604 Wood Street

## *Philadelphia, Pa.*

The Record Shop  
247 South 15th Street

H. Royer Smith Co.  
10th and Walnut Streets

## *Milwaukee, Wis.*

Helen Gunnis Record Shop  
226 East Mason Street

## *Charleston, W. Va.*

Galperin Music Co.  
17 Capitol Street

## *London, W. C. 2, England*

The Gramophone Exchange, Ltd.  
121-123 Shaftesbury Ave.

MUSICIANS

SINGERS

CONDUCTORS

BAND LEADERS

TEACHERS

COMPOSERS

RECITALISTS



RECORDINGS

NEW RELEASES

THE OPERA

THE BALLET

ORGANIZATIONS

INSTRUMENTS

MANUFACTURERS

## WHO IS WHO IN MUSIC 1940-41 EDITION

Here for the first time in history is a comprehensive survey of the current music world—PLUS A CROSS-INDEXED MASTER RECORD CATALOGUE.

Many thousands of Biographies and pictures of artists, composers, conductors, teachers and others in the music world of today, important articles by prominent authorities on the contemporary music scene, information on music in question and answer form and many other features—all these will prove of vital interest to every music lover as well as to every person active in music.

Over 800 pages 9" x 12" beautifully bound, a worthy addition to the finest library.

*Take advantage of this Limited FREE Subscription Offer*

Each pre-publication order includes one year subscription to the enthusiastically accepted new monthly music magazine **Musical Facts**, containing timely editorials and articles by the foremost authorities on music today and a supplemental **CROSS-INDEXED CATALOGUE OF THE LATEST**

RECORDINGS.

### WHO IS WHO IN MUSIC, Inc.

10 S. LA SALLE ST., CHICAGO, ILL.

Please enter my order and bill me for copies of WHO IS WHO IN MUSIC at \$5.00 each. Free annual subscription to MUSICAL FACTS included if order is received promptly.

Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

3

MAIL COUPON TODAY

GS

ES

RA

ET

NS

TS

RS